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# NATIONAL MUSIC COURSE

## NEW FIRST MUSIC READER

BY

LUTHER WHITING MASON



GINN & COMPANY.

PUBLISHERS



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The National Music Course

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THE  
NEW FIRST MUSIC READER

PREPARATORY TO SIGHT-SINGING

BASED LARGELY UPON C. H. HOHMANN

BY

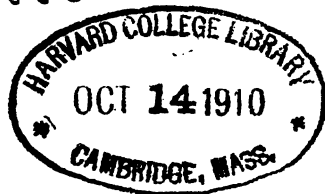
LUTHER WHITING MASON

FORMERLY SUPERVISOR OF MUSIC IN THE PUBLIC SCHOOLS OF BOSTON  
RECENTLY DIRECTOR OF MUSIC FOR THE EMPIRE OF JAPAN

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BOSTON, U.S.A.:  
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1893

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## PREFACE.

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PESTALOZZI'S system of elementary education is based upon the tripod,— the three pillars of which are Form, Number, and Language. Music, in his system, is one of the branches growing out of the department of language; therefore the most proper and convenient analogy as a guide to the study of music is that of speech in its development from infancy through all the periods of school life.

JAMES CURRIE, of the Training College, at Edinburgh, Scotland, says: "It is common to distinguish three periods in elementary education; infancy, extending from birth till six or seven years of age; childhood, from that till the twelfth or thirteenth year; and youth from that again till the sixteenth or seventeenth.

"Infancy is that period in which the organization of the framework through which the mind acts on the world without is incomplete; childhood commences with the completion of this organization, and continues as long as animal enjoyment is the chief consideration of life; the period of youth unfolds itself when the mind begins to feel interest in its own exertion, and to be somewhat self-sustaining in its operation, meeting the educator, as it were, half-way.

"If one of these periods be overlooked, or not used in the way that its characteristics demand, elementary education is so far imperfect or vitiated."

The children for whom the New First Music Reader and New First Series of Charts are designed are from five to eight years of age. It will be seen, therefore, that the course of instruction extends somewhat into the second period, during which knowledge of any kind is obtained chiefly through the senses.

The author above quoted classifies the senses into three groups: *First*, taste and smell,



## PREFACE.

which have been described as the lower senses, or those which subserve the most important purposes in the economy of animal life, aiming at our physical comfort and welfare rather than at the development of our intellectual nature. Sight and hearing form a second pair, which stand more closely connected than the others with the intellectual powers. The remaining sense, of touch, is peculiar in that it combines the characteristics of both the pairs already mentioned, and can to a great extent supply their place.

The two senses, therefore, of hearing and sight are those which are brought into play in the development of both speech and song.

When children enter school at the age of five or six, their acquirements in speech have been so far advanced that there has been laid a foundation for instruction in reading, but not to so great an extent in singing. This deficiency must be supplied by a systematic course in rote-singing, the materials of which are a good selection of songs of limited compass and of regular and decided rhythm. During the first year, this preparatory course includes singing the scale, ascending and descending,—which is best learned by means of the song on page 56, “I’ve a little dog at home,” together with the songs and exercises with words through the first fourteen pages of this book. If these exercises and songs have been properly taught by rote, they furnish a good foundation for first instruction in singing from notes, which, in correspondence to that in language, is so wisely stated by Mr. CURRIE, as follows:—

“The proper view to take of a child learning to read is, that he is learning to recognize, in printed or written forms, the words with which he is already familiar *in speech*. We only surround him with difficulties if we regard his reading-book at this period as the means of extending his vocabulary.

“He acquires words in the conversational lessons, or by rote, the natural vehicle for his acquiring them. His reading, let it be repeated, should be nothing more than the recognition

of what is already familiar to him. If this be allowed, four things will follow: *First*, he should not begin to read from books till he has considerable acquaintance with spoken language. *Secondly*, the reading-lesson should consist of words which have a sense for him; and not only so, but of sentences which express complete thoughts; otherwise, there is nothing for him to recognize: he should have in all his lessons the stimulus and pleasure which arise from the recognition by the eye of what is already known to his mind. *Thirdly*, the subjects of his reading-lessons should be things with which he is familiar from his observations; he will recognize most readily what he best understands and sympathizes with. *Fourthly*, his reading must be systematically interwoven with his speech. He should be engaged in a conversational lesson which shall embody the words he has read. This will give a practical aspect to all he reads, and secure, from the beginning, the habit of reading with the understanding."

The above principles in teaching language, which, it will be seen, are based on the rote system, is in this Method applied to the art of teaching singing; and, in connection with rote-singing, the elements of musical notation are taught step by step, and caused to be understood, by being the written signs of little exercises and songs already familiar to the pupils. We will leave it to the intelligent teacher, who can so readily appreciate the philosophical truths as stated above in relation to language and the first steps in reading, to see how far these principles are applied in this Method of teaching singing.

The following from the preface to the former editions is here repeated:—

It is related of Daniel Webster, that he cultivated the eye, in reading, to such an extent that he would look through a whole printed page while reading aloud one half of it, and then pronounce the other half with the book shut.

This habit of *looking ahead* is quite as necessary in reading music, and should be cultivated

from the beginning. It is best acquired by reading, from printed music, exercises and songs which are familiar.

The first forty pages of this book are only a review of the New First Series of Music Charts. The reading from the book is therefore the *fourth time* that the matter contained therein has been presented to the children:—

- I. Chiefly by Rote.
- II. Step by step, from the Blackboard.
- III. Practised daily from the Charts.
- IV. From the Book.

Exercises on pages 44 and 45 are intended as specimens. It would greatly add to the interest in musical instruction, both on the part of the teacher and scholars, if the former should copy similar exercises from the many excellent books now published.

The exercises from Dr. MAINZER, on pages 46–53, will require careful study. We would recommend the use of the syllables, DO, RE, MI, etc., with these exercises.

The additional songs for rote-singing are printed without any regard to order as to difficulty. The teacher will select such as she deems best adapted to her pupils. They are not to be sung by note, as most of them are beyond the ability of the children to analyze, both in their melodic and rhythmical structure.

Inexperienced teachers will find full and explicit details of every step necessary in teaching little children to read music, in the “NATIONAL MUSIC TEACHER,” by the same author and publishers.

We would earnestly urge the use of the Time-Names, without, however, in any degree abating the importance of beating time with the hand.\* They are to be spoken, not sung. [See p. 43 of this book.]

L. W. M.

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\* See Introduction to NEW SECOND NATIONAL MUSIC READER, Article II. on Time, and Lessons I–IV, (pages xi to xvi.)

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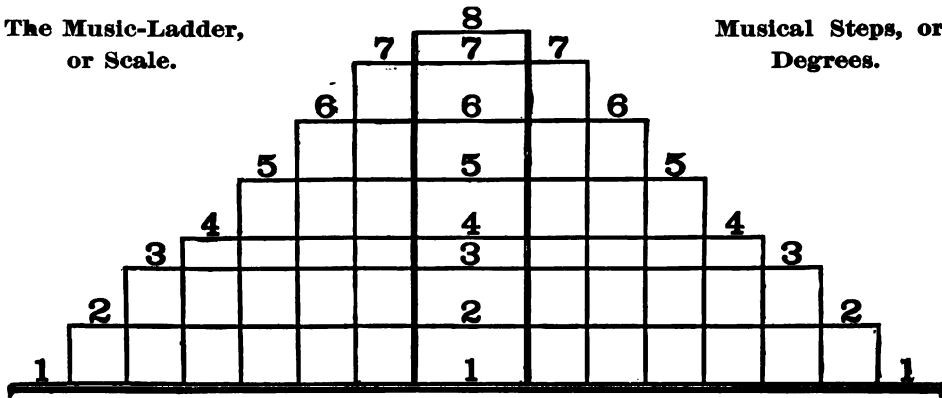
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# NEW FIRST NATIONAL MUSIC READER.

THE EAR, THE VOICE, AND THE EYE.

The Music-Ladder,  
or Scale.

Musical Steps, or  
Degrees.



Exercises on the Degrees of the Scale.

I.

1, 2\_ 2, 1\_ <sup>II</sup> 1, 2, 3\_ 3, 2, 1\_ <sup>III</sup> 1, 2, 3, 4\_ 4, 3, 2, 1\_

<sup>IV</sup> 1, 2, 3, 4, 5\_ 5, 4, 3, 2, 1\_ <sup>V</sup> 1, 2, 3, 4, 5, 6\_ 6, 5, 4, 3, 2, 1\_

<sup>VI</sup> 1, 2, 3, 4, 5, 6, 7, 8\_ 8, 7, 6, 5, 4, 3, 2, 1\_

## NEW FIRST NATIONAL MUSIC READER.

## IN G OR F.

## I.

| Teacher. |    |     | Pupils. |    |    | Teacher. |  |    | Pupils. |    |  |
|----------|----|-----|---------|----|----|----------|--|----|---------|----|--|
| 1,       | 2, | 3-  |         | 1, | 2, | 3-       |  | 3, | 2,      | 1- |  |
| 1,       | 3, | 2,- |         | 1, | 3, | 2-       |  | 2, | 3,      | 1- |  |

## II.

| T. |    |    | P. |    |    | T. |  |    | P. |    |  |
|----|----|----|----|----|----|----|--|----|----|----|--|
| 1, | 3, | 5- |    | 1, | 3, | 5- |  | 5, | 3, | 1- |  |
| 1, | 4, | 6- |    | 1, | 4, | 6- |  | 6, | 4, | 1- |  |

## III.

| Teacher. |    |  |    |    |  | Pupils. |    |    |  |    |    |  |    |    |  |    |    |  |    |  |
|----------|----|--|----|----|--|---------|----|----|--|----|----|--|----|----|--|----|----|--|----|--|
| 1,       | 3, |  | 5, | 5, |  | 1,      | 3, | 5- |  | 1, | 3, |  | 5, | 5, |  | 1, | 3, |  | 5- |  |
| 5,       | 3, |  | 1, | 3, |  | 5,      | 3, | 1- |  | 5, | 3, |  | 1, | 3, |  | 5, | 3, |  | 1- |  |

## IV.

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 5, | 5, | 4, | 2, | 1- | 3- | 5, | 5, | 4, | 2, | 1- | 0- | 2, | 2, | 4, | 4, | 3- | 5- |
| 2, | 2, | 4, | 4, | 3- | 0- | 5, | 5, | 4, | 2, | 1- | 3- | 5, | 5, | 4, | 2, | 1- | 0- |

**SUGGESTIONS TO TEACHERS.**—(1.) In speaking of the sounds of the scale as represented by figures, always use the names of numbers. (2.) In singing, always use the syllables at first, then La, or any other syllable.

## IN G OR F.

*I.*

1, 2, 3, 2, | 3, 4, 5- | 5, 4, 3, 4, | 3, 2, 1- ||

*II.*

1, 2, 3, 4, | 5, 6, 5- | 6, 5, 4, 3, | 2, 2, 1- ||

*III.*

3, 2, 1, 2, | 3, 4, 5- | 6, 5, 4, 3, | 4, 3, 2- |  
2, 3, 4, 5, | 6, 6, 5- | 5, 4, 3, 4, | 3, 2, 1- ||

*IV.*

5, 4, 3, 1, | 2, 3, 2- | 5, 5, 3, 1, | 2, 2, 2- |  
2, 3, 4, 5, | 6, 6, 6- | 5, 3, 1, 3, | 2, 2, 1- ||

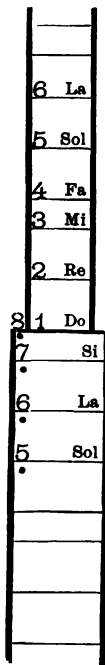
*V.*

5, 3, 1, 3, | 2, 2, 2- | 4, 3, 2, 1, | 5, 5, 5- |  
1, 3, 5, 3, | 4, 5, 6- | 5, 5, 3, 1, | 2, 2, 1- ||



## IN G OR F.

A dot under a figure indicates a sound of the lower scale.



*I.*  
1, 2, 3, 4, | 5- 6- | 5, 6, 5, 4, | 3, 2, 1- ||

*II.*  
8, 8, 7, 7, | 6, 6, 5- | 5, 5, 6, 6, | 7, 7, 8- ||

*III.*  
8, 7, 6, 5, | 1, 2, 3- | 3, 4, 5, 4, | 3, 2, 1- ||

*IV.*  
3, 2, 8, 7, | 1, 2, 3- | 5, 4, 3, 2, | 8, 7, 1- ||

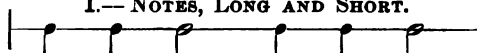
*V.*  
8, 8, 7, 5, | 1, 2, 3- | 8, 5, 1, 3, | 2, 2, 1- ||

*VI.*  
8, 5, 1, 3, | 2, 5, 5- | 5, 3, 1, 3, | 2, 7, 8- ||

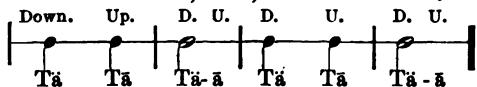
*VII.*  
3, 4, 3, 2, | 8- 5- | 6, 7, 1, 4, | 3, 2, 1- ||

*VIII.*  
5, 5, 3, 1, | 2, 7, 5- | 6, 5, 1, 3, | 4, 2, 1- ||

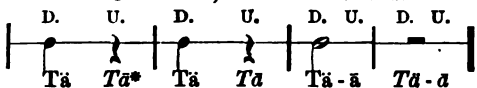
## 1.—NOTES, LONG AND SHORT.



## 2.—MEASURES, BARS, AND DOUBLE-BAR.



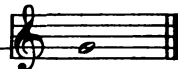
## 3.—RESTS, LONG AND SHORT.



## THE STAFF.



## THE C-CLEF ON THE STAFF.



## THE SCALE.

## THE FIRST SIX SOUNDS OF THE SCALE OF G.



TO THE TEACHER.—G will be taken as one in the staff work (which is based upon the first six sounds of the scale of G, as best adapted to the younger children's voices) to page 17, inclusive. The pitch-name of Seven (f-sharp), is omitted, in accordance with the standard Elementary works of Europe, not to trouble the pupils with signs for which there is no present use.

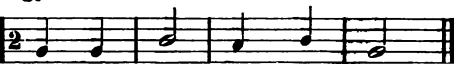
\*Both the Beat and the Time-Name for the rest should be uttered in a short, distinct whisper.

7.



1 2 3 3 2 1  
Flow - ers fair scent the air.

8.



1 1 3 2 3 1  
Foun-tains flow, mur-m'ring low.

9.



1 2 3 4 3 2 1  
Now re - joice, the morn-ing dawns.

10.



3 1 4 3 2 2 1  
Spring-time comes in bright ar - ray.

THREE PARTS IN A MEASURE,—*One Loud and Two Soft.*11. *T.*

Down. Left. Up.

*P.*

D. L. U.

12. *T.*

D. L. U.

*P.*

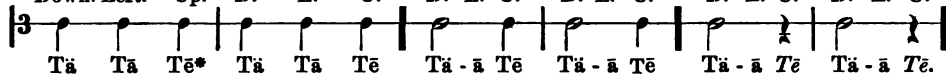
D. L. U.

13. *T.*

D. L. U.

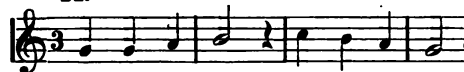
*P.*

D. L. U.



Tä Tä Tē\* Tä Tä Tē Tä - ā Tē Tä - ā Tē Tä - ā Tē Tä - ā Tē.

14.



Bright-ly the star beams from a - far.

15.



Let ev-'ry creature sing praise to the Lord.

\* Long e, as in me.

16.



Come to the grove. Hark! from a - bove, Warblers are singing of goodness and love.

17.



Clad in gar - ments of green Smil - ing nat - ure is seen.

## THE SLUR.

18. T.

P.

19. T.

P.



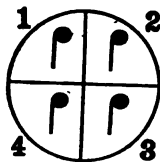
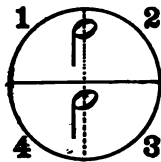
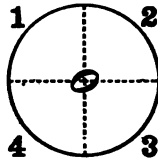
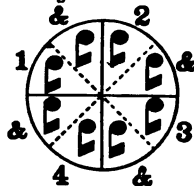
20.



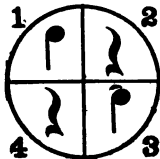
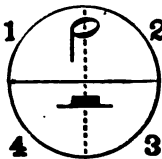
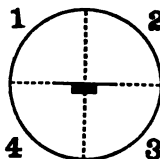
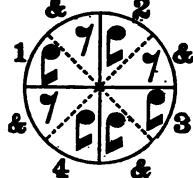
Let chil - dren ev - er keep in mind the good - ness of their pa-rents kind.

\* *p* = soft; *mf* = middling loud; *f* = loud. The teacher will lead the pupils to understand these signs and the sign of the Slur, both by explanation and example.

## MEASURES WITH FOUR PARTS.

*Quarter-Notes.**Half-Notes.**Whole-Note.**Eighth-Notes.*

|               |               |                |             |                |                |                        |                        |               |              |               |              |               |              |               |              |
|---------------|---------------|----------------|-------------|----------------|----------------|------------------------|------------------------|---------------|--------------|---------------|--------------|---------------|--------------|---------------|--------------|
| Down. 1<br>Tä | Left. 2<br>Tā | Right. 3<br>Tē | Up. 4<br>Tě | D. 1<br>Tä - ā | L. 2<br>Tē - ě | R. 3<br>Tä - ā - ě - ě | U. 4<br>Tä - ā - ě - ě | D. 1<br>Tä fā | & 2<br>Tā fā | L. 3<br>Tē fē | & 4<br>Tě fě | U. 1<br>Tä fā | & 2<br>Tā fā | R. 3<br>Tē fē | & 4<br>Tě fě |
|---------------|---------------|----------------|-------------|----------------|----------------|------------------------|------------------------|---------------|--------------|---------------|--------------|---------------|--------------|---------------|--------------|

*Quarter-Rests.**Half-Rest.**Whole-Rest.**Eighth-Rests.*

|            |            |            |            |                |                |                        |                        |               |              |               |              |               |              |               |              |
|------------|------------|------------|------------|----------------|----------------|------------------------|------------------------|---------------|--------------|---------------|--------------|---------------|--------------|---------------|--------------|
| D. 1<br>Tä | L. 2<br>Tā | R. 3<br>Tē | U. 4<br>Tě | D. 1<br>Tä - ā | L. 2<br>Tē - ě | R. 3<br>Tä - ā - ě - ě | U. 4<br>Tä - ā - ě - ě | D. 1<br>Tä fā | & 2<br>Tā fā | L. 3<br>Tē fē | & 4<br>Tě fě | U. 1<br>Tä fā | & 2<br>Tā fā | R. 3<br>Tē fē | & 4<br>Tě fě |
|------------|------------|------------|------------|----------------|----------------|------------------------|------------------------|---------------|--------------|---------------|--------------|---------------|--------------|---------------|--------------|

## TWO-PART ROUND.

**I.** **II.**

1 2 3 4 5 4 3 3 4 5 4 3 2 1

Let us sing a mer ry lay; Sing we ev er while we may.

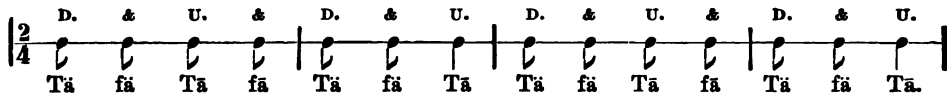
## GOD'S PROVIDENCE.

1. In the sky a - bove us, Where the an - gels dwell,  
 2. He is watch - ing o'er us, Ev - er, night and day,  
 3. Boun-teous - ly he send - eth Us our dai - ly bread,

God will ev - er love us, If we serve him well.  
 And pro - vid - eth for us, If to him we pray.  
 And His mer - cy lend - eth In the hour of need.

4 Children all, remember  
 That a Father lives,  
 Who, with love so tender,  
 You his blessing gives.

## TWO SOUNDS TO ONE BEAT.



## THE JOYS OF SUMMER.

A. REISMAN.



1. Chil - dren, see the bright sun gleam - ing, Glit - t'ring in the morn - ing dew ;
2. In the past - ure, deck'd with flow - ers, Lambs are frisk - ing here and there ;



Sum - mer joys all round are beam - ing, In the woods and mead - ows too.  
Live - ly chil - dren in green bow - ers Dance and frolic free from care.

3 Trees their shady bow'rs are wreathing,  
Every where is pure delight ;  
Every one fresh life is breathing,  
Man, be grateful day and night !

TO THE TEACHER.—In all pieces, observe carefully that the time be beaten with steadiness.

## THE BOAT SONG.

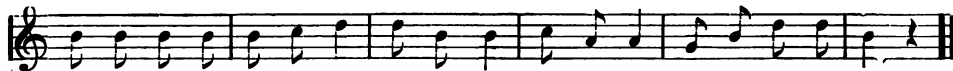
[See p. 43.]



Light-ly row! Light-ly row! O'er the glass-y waves we go; Smooth-ly glide,



Smooth-ly glide On the si-lent tide; Let the winds and wa-ters be



Min-gled with our mel-o-dy; Sing and float, Sing and float, In our lit-tle boat.

## THE REPEAT.—FIRST AND SECOND TIMES.



{ He doth clothe the lil-y Growing in the field;  
 { How much more, then, will he [Omit.] . . . . . You his bless-ing yield. }



### THREE-PART MEASURES.

D. L. U. D. L. U. D. L. & U. D. L. U.  
 3 4  
 Tā Tā Tē Tā . ā Tē Tā Tā fā Tē Tā - ā Tē.

## WINTER, ADIEU!

1. Win-ter    a - dieu !    Your time    is through :    Part-ings, they    say,    are    sad ;  
2. Win-ter    a - dieu !    Your time    is through :    Glad - ly    I    thee    for - get,

Yours makes me tru - ly glad! Win-ter, a - dieu! No time for you!  
Care not how far you get; Win-ter, a - dieu! No time for you!

**3 Winter, adieu !  
Your time is through ;  
Get thee gone speedily !  
Spring birds will laugh at thee ;  
Winter, adieu !  
No time for you.**

**MORNING.**

1. Morn-ing a - wak - eth, darkness is gone ; In the bright heav-en shin-eth the sun.
2. Birds with their mu- sic fill the pure air, Flow-ers their fragrance breathe every where.
- 3 Brightly the dewdrops shine on the grass;  
Bees through the meadow hum as they pass.
- 4 All is so joyful, all is so blest ;  
Calmness and pleasure fill every breast.

**MESSANGER OF SPRING.**

1. Cuck - oo, cuck - oo, com - eth to cheer! Join we in cho - rus,
2. Cuck - oo, cuck - oo, still do I hear; Come to the foun - tain,



Hap - py and joy - ous; Spring-time, Spring - time soon will be here.  
Wood-land and moun- tain; Spring-time, Spring - time, quick - ly ap - pear!


\* Correct any tendency towards slurring this and similar intervals.

## SIX SOUNDS OF THE SCALE OF G.




1 1 2 3 4 5 6 5 4 3 2 1  
 g g a b c d e d c b a g  
 Cat - tle o'er mead - ows roam, Glad that the spring has come.

## GOD ABOVE, WE WORSHIP THEE.



1. God a - bove, we wor - ship thee, Who on us our life be - stow - est,  
 2. Be with us this com - ing night, Thou who watch - est o'er us ev - er,

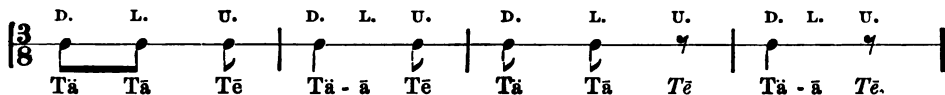


And a thou - sand mer - cies show - est; Yes, thy chil - dren wor - ship thee.  
 Like a shep - herd slumb'ring nev - er; Be with us till morn - ing light.

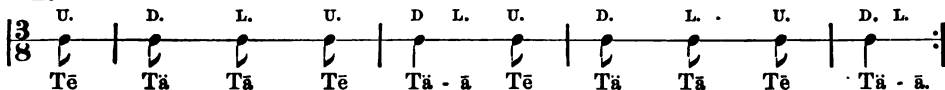
3 And when morning doth appear,  
 Aid us, in thy mercy tender,  
 That we may obedience render  
 To our loving parents dear.

4 Grant that when our life is o'er  
 We may be with those who love us,  
 In the heaven so bright above us,  
 Praising thee for evermore.

## 1. ONE EIGHTH-NOTE TO A BEAT.



## 2. COMMENCING WITH THE UP-BEAT.



## CHRISTMAS GREETING.



1. We bid thee wel-come, ho - ly Child! We bid thee wel-come, ho - ly Child!

2. Oh, gen - tly slum - ber, ho - ly Child! Oh, gen - tly slum - ber, ho - ly Child!



Our voice and song to thee be - long; Our voice and song to thee be - long.  
While thou dost sleep, we vig - ils keep; While thou dost sleep, we vig - ils keep.

3 ||: Hail to the house that shelters thee! :||

||: The place is blest where thou dost rest. :||

\* *pp* = Very soft.

## SIX-PART MEASURES.

## NOBODY ASKED YOU TO SIR!

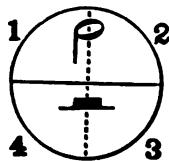
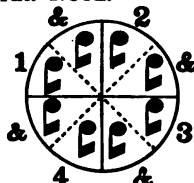
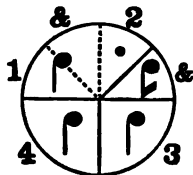
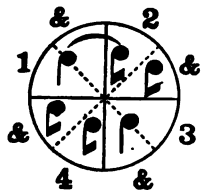
1. Where are you go - ing to, my pret - ty maid? I'm go - ing a - milk - ing, sir, she said,
2. May I go with you, my pret - ty maid? ♪ Yes, if you please, kind sir, she said,
3. What is your fa - ther, my pret - ty maid? My fa - ther's a farm - er, sir, she said,

Sir, she said, Sir, she said, I'm go - ing a - milk - ing, sir, she said.  
 Sir, she said, Sir, she said, ♪ Yes, if you please, kind sir, she said.  
 Sir, she said, Sir, she said, My fa - ther's a farm - er, sir, she said.

- |   |   |
|---|---|
| 4 What is your fortune, my pretty maid? | 5 Then I won't marry you, my pretty maid! |
| My face is my fortune, sir, she said,   | Nobody asked you to, sir! she said,       |
| : Sir, she said, :                      | : Sir, she said, :                        |
| My face is my fortune, sir, she said,   | Nobody asked you to, sir! she said.       |

TO THE TEACHER.—It will be well to teach the pupils, by rote, several songs in Sextuple time, to accustom them to this kind of movement. [See pp. 64-74.] It is not profitable to insist on a close analysis of it. They will like it if they are not tormented with too much explanation.

## THE DOTTED QUARTER-NOTE.



4/4 D. L. & R. U. D. L. & R. U. D. & L. & R. & U. & D. L. R. U.

Tä - ā fā Tē Tě Tā - ā fā Tē Tě Tā fā Tā fā Tē fē Tě fě Tā - ā Tē - ě

## VILLAGE BELLS.



Hark! the vil - lage bells are ring - ing, Ring - ing out with mer - ry glee;



Hark! the pret - ty birds are sing - ing, Sing - ing sweet on ev - 'ry tree.

**TO THE TEACHER.**—Lead the pupils to observe that the dotted Quarter-note has *two beats*, and that the Eighth-note following is sung after the left beat, while the hand is at rest. Conquer this difficulty right here. The mental process of comprehending the value of the Dotted Quarter-note is not that of analysis, but simply that of prolongation by addition.

|   |   |     |      |
|---|---|-----|------|
| 8 | 1 | c   | DoDo |
| 7 | b | Si  |      |
| 6 | a | La  |      |
| 5 | g | Sol |      |
| 4 | f | Fa  |      |
| 3 | e | Mi  |      |
| 2 | d | Re  |      |
| 1 | c | Do  |      |

## FIVE SOUNDS OF THE UPPER SCALE.—KEY OF C.

[May be sung in B-flat.]

|    |    |    |    |     |     |     |     |    |    |    |    |    |    |
|----|----|----|----|-----|-----|-----|-----|----|----|----|----|----|----|
| 1  | 2  | 3  | 4  | 5   | 5   | 5   | 5   | 4  | 3  | 2  | 1  | 1  | 1  |
| c  | d  | e  | f  | g   | g   | g   | g   | f  | e  | d  | c  | c  | c  |
| Do | Re | Mi | Fa | Sol | Sol | Sol | Sol | Fa | Mi | Re | Do | Do | Do |

## THE MIDDLE SCALE.—KEY OF C.

|    |    |    |    |     |    |    |    |    |    |     |    |    |    |    |
|----|----|----|----|-----|----|----|----|----|----|-----|----|----|----|----|
| 1  | 2  | 3  | 4  | 5   | 6  | 7  | 8  | 7  | 6  | 5   | 4  | 3  | 2  | 1  |
| c  | d  | e  | f  | g   | a  | b  | c  | b  | a  | g   | f  | e  | d  | c  |
| Do | Re | Mi | Fa | Sol | La | Si | Do | Si | La | Sol | Fa | Mi | Re | Do |

## FOUR SOUNDS OF THE LOWER SCALE.—KEY OF C.

[May be sung in D.]

|    |    |    |    |    |    |     |     |     |    |    |    |    |    |
|----|----|----|----|----|----|-----|-----|-----|----|----|----|----|----|
| 8  | 8  | 7  | 7  | 6  | 6  | 5   | 5   | 5   | 6  | 6  | 7  | 7  | 8  |
| c  | c  | b  | b  | a  | a  | g   | g   | g   | a  | a  | b  | b  | c  |
| Do | Do | Si | Si | La | La | Sol | Sol | Sol | La | La | Si | Si | Do |

## PRACTICE UPON THE SOUNDS OF THE LOWER AND UPPER SCALES.

1. 2. 3. 4.

1 2 3 1 2 3 3 2 1 3 2 1 1 2 3 4 3 2 1 8 7 6 5 6 7 8  
c d e c d e e d c e d c c d e f e d c c b a g a b c

## REFRESHED BY GENTLE SLUMBERS.



1. Re - fresh'd by gen - tle slum - bers, From care and sor - row free, Our  
2. Thou spread - est joy and bless - ing, Thou Source of ev - 'ry good; Then



hearts, in tune - ful num - bers, Sing praise, O Lord, to thee.  
hear us, Thee ad - dress - ing In songs of grat - i - tude.

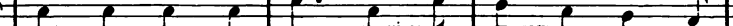
3 Oh, may we, ceasing never,  
Extol thee all our days  
Our hearts and life be ever  
An endless song of praise.

**TO THE TEACHER.**— It may appear that the change into the Key of C is rather abrupt, and that a more gradual set of exercises would be better; but it is not so. Careful practice on Pages 18 and 19 will prepare the pupils for the change of key, if they are not vexed with too much explanation.



[illegible]

**WANDERING-SONG IN SUMMER.**



1. Oh, come, the friends are meet - ing, With wan - d'ring staff in hand;  
2. The green leaves still are bloom - ing, The vines are la - den still;

With hope their hearts are beat - ing, To reach the dis - tant land.

And flow - ers, sweet per - fum - ing, The air with fra - grance fill.

### 3 The fields and fertile meadows

Still wave, in verdure drest ;

## The forest's cooling shadows

**The weary lull to rest.**

**4 Then come, our friends are meeting,**

**With wand'ring staff in hand :**

With hope their hearts are beating,

**To reach the promised land.**

**TO THE TEACHER.**—It is better to teach this song by careful “pattern” or example, than by analysis, especially as to commencing on the second “&” after the Up-beat. Do not torment the children by too much verbal explanation.

## LEARNING MORE ABOUT THE SCALE.—I.

THE  
NATURAL SCALE.

—  
LARGE AND SMALL  
INTERVALS.

TWO SEMITONES: { 3-4,  
7-8.

|   |           |   |         |
|---|-----------|---|---------|
| 8 | c         |   | c       |
| 7 | Semitone. | b | *ais a# |
| 6 | Tone.     | a | †gis g# |
| 5 | Tone,     | g | fis f#  |
| 4 | Tone.     | f | dis d#  |
| 3 | Semitone. | e | ais a   |
| 2 | Tone.     | d | gis g   |
| 1 | Tone.     | c | fis f   |

THE  
CHROMATIC SCALE

ASCENDING.

—  
SHARPS.

—  
NEW SOUNDS,  
Named from the Sounds  
below.

## •THE CHROMATIC SCALE ASCENDING.—SHARPS.

Semitone in C.      Semitone in G.

c { c# d { d# e f { f# g { g# a { a# b c e f e g fis g

cis dis fis gis ais

3 4 3 8 7 8

NOTE.—The presentation of the Chromatic scale at this stage is for the purpose of familiarizing the children with the appearance of Sharps, and with no intention of making any practical use of them, except as they are introduced in the formation of the various keys.

\* Pronounced *tee*.† *g* hard, as in *give*.

|   |                   |           |
|---|-------------------|-----------|
| 8 | 1                 | $\bar{g}$ |
| 7 | fis on F $\sharp$ | $\bar{f}$ |
| 6 |                   | $\bar{e}$ |
| 5 |                   | $\bar{d}$ |
| 4 |                   | $\bar{c}$ |
| 3 |                   | $\bar{b}$ |
| 2 |                   | $\bar{a}$ |
| 8 | 1                 | $\bar{g}$ |
| 7 | fis on F $\sharp$ | $\bar{f}$ |
| 6 |                   | $\bar{e}$ |
| 5 |                   | $\bar{d}$ |

**KEY OF G, WITH THE PITCH-NAMES.\***

*Upper Scale.*

*Lower Scale.*

Upper Scale:      Lower Scale:

1 2 3 4 5 6 7 8      8 7 6 5 4 3 2 1

g a b c d e f# g      g f# e d c b a g

## EXERCISES AND SONGS IN THE KEY OF G.

2.

A musical staff in G major (one sharp) and 4/4 time. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The staff ends with a double bar line. Below the staff are the fret numbers: 8, 8, 7, 7, 6, 6, 5, 1, 1, 2, 2, 3, 2, 1.

3.

Exercise 3 is a single staff in 4/4 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes.

The lark, her food to gath - er, From heav - en down-ward flies.

**TO THE TEACHER.**—Merely call the pupils' attention to the facts : that *f-sharp*, or *fis*, is the pitch of Seven is the Key of G, both in the Upper and Lower Scales ; that hereafter the sharp will be placed upon the fifth line, just after the clef ; and that when thus written it stands for the pitch of Seven in both the Upper and Lower Scale.

## THE HAPPY SCHOLAR.



1. In Win - ter, when it freez - es, In Win - ter, when it  
 2. When Rob - in chants his dit - ty, And Spring, sweet Spring, is  
 3. Our school-life is a pleas - ure; We think no way too



snows, The way to school seems long - er, All  
 here, We haste to school with pleas - ure, It  
 long; With smiles we hast - en thith er, And

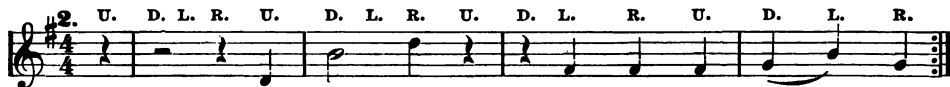


while the cold wind blows, All while the cold wind blows.  
 seems so ver - y near, It seems so ver - y near.  
 cheer the way with song, And cheer the way with song.

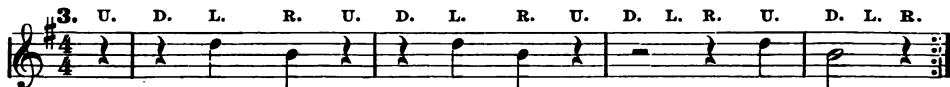
## EXERCISES PREPARATORY TO PAGE 25.



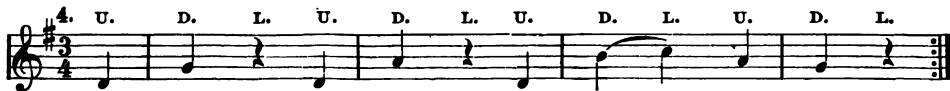
The ro - sy light is gleam - ing, Thro' all the sha - dy vale.  
The sun's last ray is beam - ing, On moun - tain, hill and dale.



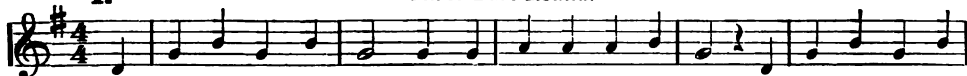
Oh, hast - en Up - on the moun - tain.



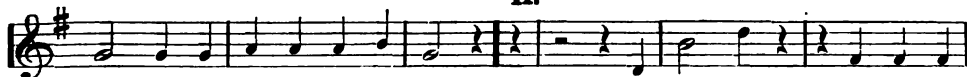
Oh, come! Oh, come! Oh, come!



The lark sings loud, The cuck - oo calls.

**AWAKE FROM SLEEP.****I.***Three-Part Round.*

A-wake from sleep and dream ing; The cuck-oo calls a-way; See, on the moun-tain

**II.**

gleam-ing, Ap-pears the morn-ing ray.

A - wak - en from sleep and

**III.**

dream-ing;

Ap-pears now

the morn-ing ray.

Cuck - oo.



cuck - oo,

cuck - oo,

cuck-oo,

cuck - oo,

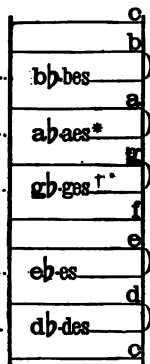
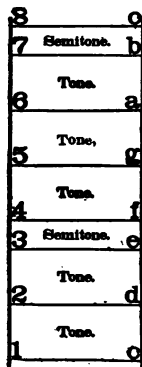
cuck - oo!

## LEARNING MORE ABOUT THE SCALE.—II.

THE  
NATURAL SCALE.

—————  
LARGE AND SMALL  
INTERVALS.

TWO SEMITONES: { 3-4,  
7-8.

THE  
CHROMATIC SCALE

DESCENDING.

—————  
FLATS.

NEW SOUNDS,

Named from the Sounds  
above.

## THE CHROMATIC SCALE DESCENDING.— FLATS.

Semitone in C.      Semitone in F.



NOTE.—The presentation of the chromatic scale at this stage is for the purpose of familiarizing the children with the appearance of Flats, and with no intention of making any practical use of them, except as they are introduced in the formation of the various keys.

\* Pronounced *acc*.† *g* hard, as in *get*.

1.

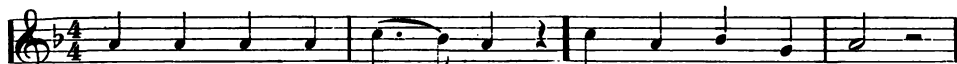
KEY OF F.



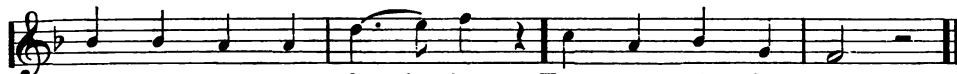
2.



## SONG OF GLADNESS.\*



1. Cheer - ful - ly re - sound - ing, Let the tide of song,



Ev - er - more a - bound - ing, Keep our spir - its strong.

2 Sing in joyful measure,  
All the livelong day;  
Life shall pass in pleasure:  
Sing we while we may.

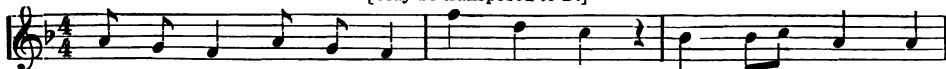
3 Hark! the song of gladness,  
Sound it o'er and o'er;  
Naught know we of sadness,  
Singing evermore.

TO THE TEACHER.—Although the slur has appeared before, [page 7,] it will be well to call the attention of the pupils to it in this song.



## THE SPARROW AND THE FARMER.

[ May be transposed to D.]



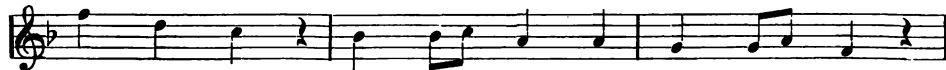
1. Farm - er dear, farm - er dear, tick, tick, tack, With your great big  
 2. Farm - er dear, farm - er dear, tick, tick, tack, Here we are with  
 3. Farm - er dear, farm - er dear, laugh'd with glee; Spar - row dear, take  
 4. Come in here, come in here, eat your fill; Car - ry off too,



leath - er sack, Bar - ley, oats, and corn you've got,  
 sack and pack, Come to - day, you see, to learn  
 care! cried he, Take care, when the flail comes down,  
 all you will, That you may not hun - gry be,—



Glad am I there's such a lot! Farm - er dear, farm - er dear,  
 How you thrash out wheat and corn. Farm - er dear, farm - er dear,  
 It don't hit you on the crown! Farm - er dear, farm - er dear,  
 Take off all the corn you see. Come in here, come in here,

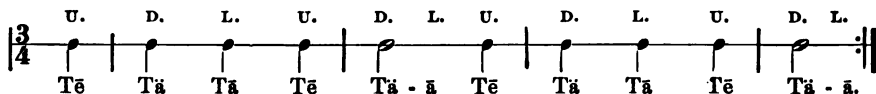


tick, tick, tack, With your great big leath - er sack.  
 tick, tick, tack, Here we are with sack and pack.  
 laugh'd with glee; Spar - row, pray take care! cried he.  
 eat your fill; Car - ry off, too, all you will.

## KEY OF D.



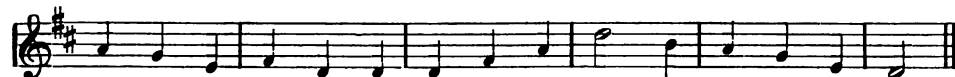
## COMMENCING WITH THE UP-BEAT IN THREE-FOUR TIME.



## COME, DANCE AND BE GAY!



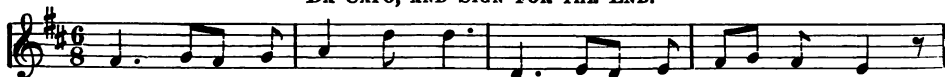
1. Come, dance and be gay! 'Tis bright, mer-ry May! With branches and flow-ers We'll
2. Come, dance and be gay, With mirth and with play! The birds are up-springing, With
3. Hur - rah, then, hey - day! How love - ly is May! We long to be roam-ing; We're



bright-en the hours! 'T is bright, mer-ry May! Come, haste and a - way!  
chirp-ing and sing-ing; With mirth and with play, Come, dance and be gay!  
com-ing, we're com-ing! How love - ly is May! Hur - rah, then, hey - day!

## THE RISING SUN.

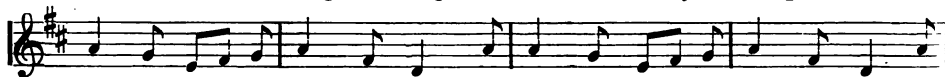
DA CAPO, AND SIGN FOR THE END.



1. See where the ris - ing sun In splen - dor decks the skies,  
 2. Fair is the face of morn; Why should your eye - lids keep



His dai - ly course be - gun; Haste and a - rise! . . . Oh,  
 Closed when the night is gone? Wake from your sleep! . . . Oh,



come with me where vio - lets bloom And fill the air with sweet per - fume, And  
 who would slum - ber in his bed, When dark - ness from his couch has fled, And



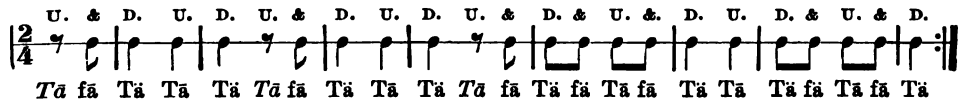
where, like dia - monds to the sight, Dew - drops spar - kle bright.  
 when the lark as - cends on high, War - bling songs of joy? . . .

\* Explain the difference between the Tie and the Slur; also, that D.C. ("Da Capo") means Return to the beginning, and sing to the sign of the Pause or Hold (⌞).

## KEY OF B-FLAT.



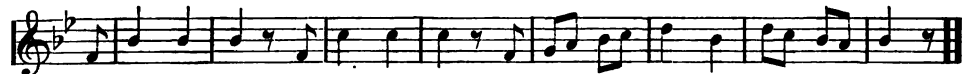
## COMMENCING AFTER THE UP-BEAT.



## IN DARKEST NIGHT.



In dark-est night there shines a star That watch-es o'er us from a - far;



What-e'er the world with-out mo-lest, We still in peace may take our rest.

## PUSSY KNOWS.



1. When puss with soft and vel - vet paw Strokes face and ear,  
 2. O moth - er! is there cof - fee made E - nough for all?



They say she knows, the cu - rious thing, That guests are near; So,  
 And nice, hot bis - cuit, pie, and cake, For great and small? See!



pus - sy, pray tell me, Who will the com - ers be?  
 pus - sy strokes her ear; They must be ver - y near!

3 My Sunday clothes and Sunday shoes  
 Bring quickly here,  
 For there are footsteps in the lane —  
 Our guests are near;  
 But, pussy, tell to me,  
 Who may these people be?

4 O puss, pray tell us earlier when  
 Our friends draw near;  
 We should be ready, dressed and clean.  
 When they appear;  
 They knock! we soon shall see  
 Who pussy's guests may be.

## KEY OF A.

1 2 3 4 5 3 1 8 7 6 5 6 7 8  
a b cis d e cis a a gis fis e fis gis a

## REST OF THE FLOWERS.

D. & U. & D. U. D. & U. & D. U.  
Tä fä Tā fā Tä fä Tā fā Tā fā Tā fā Tä fā Tā fā

*Slowly.*

1. Gen - tle winds of ev'n - ing, Whis - per thro' the bow'rs;  
2. Friend - ly moon, be shin - ing, Thro' these peace - ful hours,

Whis - per peace and qui - et, To my pret - ty flow'rs!  
Send - ing qui - et slum - ber To my pret - ty flow'rs!

3 Nightingales, be singing  
With your sweetest pow'rs,  
And good-night be telling  
To my pretty flow'rs.

## THE MERRY LAD.

*Lively.*

1. Al - ways mer - ry, blithe, and gay, Laugh - ing, hop - ping, spring - ing,  
 2. Fel - low - play - mates, come with me, Laugh - ing, danc - ing, sing - ing,



Hap - py all the live - long day, Danc - ing, pip - ing, sing - ing;  
 Ev - er joy - ous, glad, and free, Hop - ping, skip - ping, spring - ing;



Where ther's sport and wherethere's fun, Where there's fro - lic, I make one!  
 With a laugh and mer - ry jest, He who makes us laugh the best,—



Sel - dom am I far a - way, When there is a chance for play.  
 Leaps and springs most heart - i - ly,— Shall to - day our lead - er be!

## KEY OF E-FLAT.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
es f g aes bes c d es es d c bes aes g f es

U. D. L. U. & D. L. U. & D. & L. & U. & D. L.  
Tē Tā Tā Tē fē Tā Tā Tē fē Tā fā Tā fā Tē fē Tā - ā

## THE WIND.

1. Which way does the wind blow, which way does he go?  
2. O'er wood, and o'er val - ley, and o'er rock - y height,  
3. But whence he both com - eth and whith - er he goes,

He rides o - ver wa - ter, he rides o - ver snow.  
Where man can - not fol - low, he tak - eth his flight.  
There's no man in Yale or in Har - vard that knows.



## OUT IN THE AIR.



1. How bloom - ing the val - ley! How green is the hill! And how  
 2. Who would not be danc - ing, This love - ly Spring day, Just to  
 3. So now, the house leav - ing, Come out in the air! When the



sweet in the free air To wan - der at will! And how  
 drive the sad mem - 'ry Of Win - ter a - way! Just to  
 last bells are ring - ing, We'll home - ward re - pair. When the



sweet in the free air To wan - der at will!  
 drive the sad mem - 'ry Of Win - ter a - way!  
 last bells are ring - ing, We'll home - ward re - pair.

**TO THE TEACHER.**—The pupils are old enough at this stage of their progress to bear a good degree of attention as to the dotted Quarter-note in three-four time (p. 37). This is more difficult of comprehension than it appears to be. See also pages 55, 59, and 68, of this book. This difficulty can only be conquered by persevering "pattern," or example, on the part of the teacher.

## KEY OF E.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

e { f# { g# { a b { c# { d# { e e { d# { c# { b a { g# { f# { e

U. & D. L. & U. D. L. U. & D. L. U. & D. L.

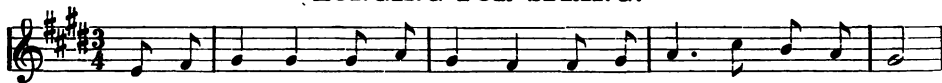
Tē fē Tā - ā fā Tē Tā - ā Tē fē Tā Tā Tē fē Tā - ā

## BEAUTIFUL STAR.

1. Thou beau - ti - ful star, That shin - eth so far, Our  
2. The glance of thine eye, That spar - kles so high, Comes

hearts bid thee wel - come, Wher - ev - er we are.  
down to us kind - ly, And bring - eth thee nigh

## LONGING FOR SPRING.



1. Oh, how cold the win - ter weath - er! All is sor - row - ful and drear,  
 2. Could I hast - en to the moun - tains, Could I see the val - leys green,



And the north wind whistles rude - ly; No bright sun-beam shin - eth near.  
 I would lie down 'mid the flow - ers, While the sun peep'd in be - tween.

3 Quickly come in all thy beauty,

Lovely Springtime, come again!

Bring us flowers, shade, and singing;

Brighten ev'ry hill and plain.

4 Yes, O Spring! we love thee truly;

Come in all thy bright array;

Bring us soon thy love and glory.

Song and pleasure, dance and play.

## TWO-PART ROUND.



Oh, haste thee hith-er! Spring, come reign! Come bring the blossoms back a - gain!

## KEY OF A-FLAT.

1 2 3 4 5 3 1 8 7 6 5 6 7 8

{ a b } { b b } c { d b } { e b } c { a b } { a b } g f { e b } f g { a b }

## SWEET MUSIC.

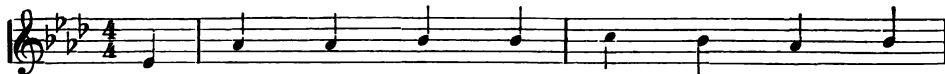
{ Soft-ly sweet mu-sic' is steal-ing; Sweetly now lingers the strain;  
Loud and more loud it is peal-ing, Waking the ech-oes a - [OMIT.] } gain.

## TWINKLE, TWINKLE, LITTLE STAR.

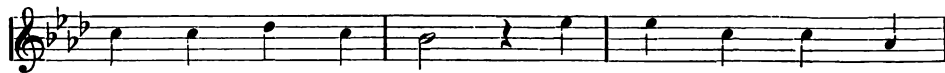
N. G. NAGÆLI.

1. Twin - kle, twin - kle, lit - tle star; How I won - der what you are,  
2. When the blaz - ing sun is gone, When he noth - ing shines up - on,  
Up a - bove the world so high, Like a dia - mond in the sky!  
Then you show your lit - tle light,—Twin - kle, twin - kle all the night.

## SPEAK GENTLY.



1. Speak    gen - tly —    it    is    bet - ter    far    To  
 2. Speak    gen - tly    to    the    a - ged    ones;    Grieve



- rule    by    love    than    fear;    Speak    gen - tly —    let    no  
 not    the    care - worn    heart;    The    sands    of    life    are



- harsh    words    mar    The    good    we    might    do    here.  
 near - ly    run;    Let    them    in    peace    de - part.

- 3 Speak gently to the erring ones;  
     They've toiled all day in vain;  
 Perchance unkindness made them so;  
     Oh, win them back again!

- 4 Speak gently — 'tis a little thing,  
     Dropped in the heart's deep well;  
 The good, the joy, that it may bring,  
     Eternity shall tell!

# REVIEW OF THE KEYS.

By the Key is meant the pitch of One. You have learned to sing exercises in nine different keys.

## *The Key of C.*



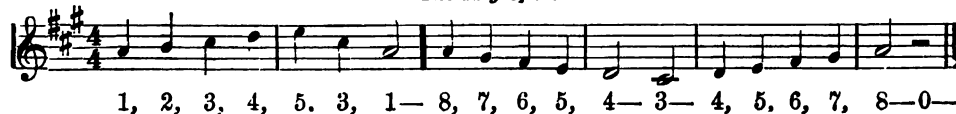
## *The Key of G.*

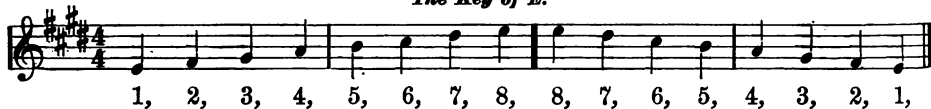
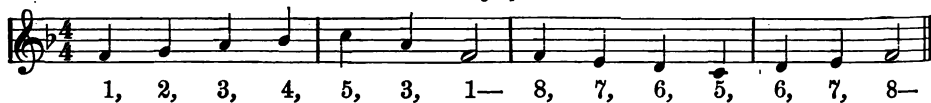
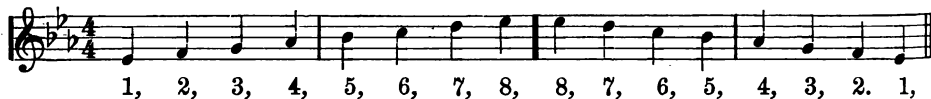
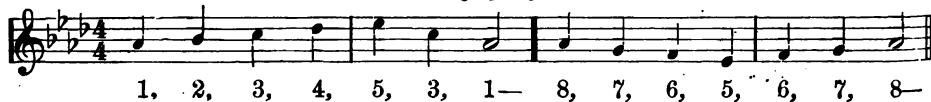


## *The Key of D.*



## *The Key of A.*



*The Key of E.**The Key of F.**The Key of B flat.**The Key of E flat.**The Key of A flat.*

## USING THE TIME-NAMES.

The following example will show the method of using the Time-names in learning the Time of a song.

## THE BOAT SONG. (p. 11.)

**DIRECTIONS.**—The children must have been drilled in beating time, so as to be able to do it with precision. This exercise should then be copied upon the blackboard, and the class required to beat the time, first naming the beats, and afterward speaking (not singing) the Time-names.

The Time-names may be similarly applied to any song or exercise.

2/4

D. & U. D. & U. D. & U. & D. & U.

Tä fä Tā Tä fä Tā Tä fä Tā fä Tā fä Tā

D. & U. D. & U. D. & U. & D. U.

Tā fā Tā Tā fā Tā Tā fā Tā fā Tā Tā

D. & U. & D. & U. D. & U. & D. & U.

Tā fā Tā fā Tā fā Tā fā Tā fā Tā fā Tā

D. & U. D. & U. D. & U. & D. U.

Tā fā Tā Tā fā Tā Tā fā Tā fā Tā Tā



## EXERCISES FOR INDIVIDUAL READING.



1, 2,      1, 1, 2, 0, 2, 2, 1, 0,      1, 1, 2, 2, 1, 2, 1, 0,



Chil - dren go to and fro, In a mer - ry, pret - ty row.



1, 2, 3,      1, 2, 3, 0, 3, 2, 1, 0,      1, 2, 3, 2, 3, 2, 1—



Shades of night be - gin to fall; Dark-ness soon will cov - er all.



1, 2, 3, 0, 1, 3, 1, 0,      1. 3, 2, 2, 1, 3, 1, 0.

11.



Bells do ring, Bells do ring, In the for - ests birds do sing.

12.



13.

1, 2, 3, 4, 5, 1, 2, 3, 0, 3, 4, 5, 0, 5, 5, 5, 4, 3, 2, 1, 0, -

14.



15.

1, 2, 3, 4, 5, 6, 1, 2, 3, 4, 5, 6, 5—5, 6, 5, 4, 3, 2, 1—

16.



1, 2, 3—3, 4, 5—5, 6 7, 8—8, 7 6, 5—5, 4, 3—3, 2, 1—

17.



1, 2 3, 4—4, 5, 6—6, 7, 8—8, 7, 6—6, 5, 4—4, 3 2, 1—

## FORTY-EIGHT INTONATION EXERCISES.

Dr. J MAINZER.

1.



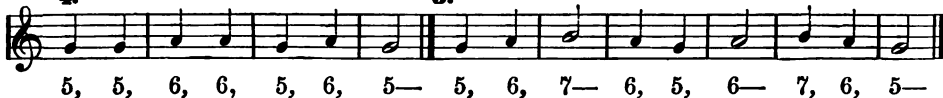
2.



3.



4.



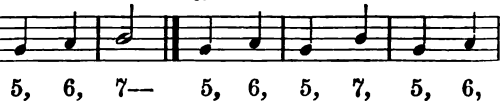
5.



6.



7.



8.



9.



10.



11.



12.



13.



14.



15.



16.



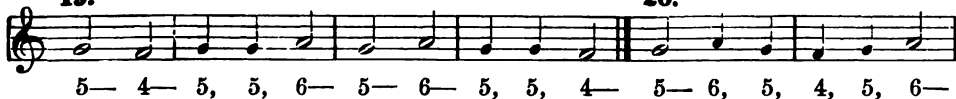
17.



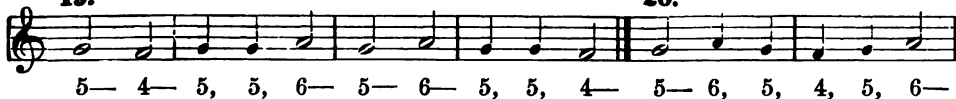
18.



19.



20.



21.



22.



23.



24.



25.



26.



27.



28.



29.



30.



31.



32.



33.



34.





35.



36.



37.



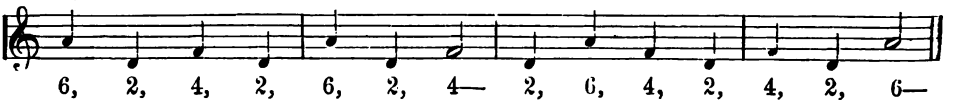
38.



39.



40.



44.



**42.**

**43.**



**44.**

**45.**

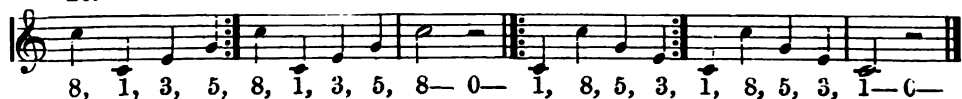


**46.**



**47.**

**48.**



## FIVE TWO-PART ROUNDS.

1. I. II.

1, 1, 2, 2, 3, 2, 3— 3, 3, 2, 2, 1, 2, 1—

2. I. II.

1, 1, 2, 3, 4, 4, 3— 3, 3, 4, 3, 2, 2, 1—

3. I. II.

1, 1 1, 2, 2 2, 3, 2 2, 1, 0, 3, 3 3, 4, 4 4, 5, 4 4, 3, 0,

4. I. II.

5— 6, 5— 4, 3— 2, 3— 0, 3— 4, 3— 2, 1— 7, 8— 0,

5. I. II.

8, 8, 7, 7, 4, 4, 3— 3, 3, 4, 4, 7, 7, 8—

# MISCELLANEOUS SONGS.

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## THE POSTMAN.

From the German, by Mrs. L. T. CRAGIN.

B. WEISE.



1. Lis - ten how gai - ly the post - man is blow - ing, He brings us our  
2. Mer - ri - ly has - tens he on - ward still blow - ing, So faint - ly so



let - ters from far and from near. Quick - ly for now he's here.  
sweet - ly so low and so clear, Ech - o a - lone we hear,



Quick - ly for now he's here, Tra - ra Tra - ra Tra - ra - ra - ra.  
Ech - o a - lone we hear, Tra - ra, Tra - ra Tra - ra - ra - ra.

## I'VE A LITTLE DOG AT HOME.

[May be sung in C, D-flat, D, or E-flat.]



1. I've a lit - tle dog at home, and he knows me
2. I've a lit - tle puss at home, and she knows me;
3. I've a lit - tle bird at home, and he knows me;
4. I've a lit - tle sis at home, and she loves me;



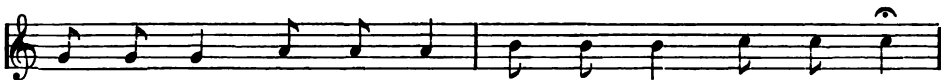
When I come in at the gate, He's so glad, he can - not wait;  
When I come in at the door, She goes pur - ring on be - fore;  
When I come in - to the room, He be - gins a lit - tle tune;  
How I love to hear her sing, How her lit - tle voice does ring!

---

\* From "Rhymes and Tunes" (by Mrs. Dr. HAMILTON OSGOOD, published by O. Ditson & Co.), an invaluable collection of songs for little children, with accompaniments. This song, by J. C. JOHNSON, is a most ingenious device for teaching the Scale.



Bow, wow, wow; bow, wow, wow; Bow, wow, wow; bow, wow, wow;  
 Mew, mew, mew; mew, mew, mew; Mew, mew, mew; mew, mew, mew;  
 Chip, chip, chip; chip, chip, chip; Chip, chip, chip; chip, chip, chip;  
 Do, do, do; re, re, re; Mi, mi, mi; fa, fa, fa;



Bow, wow, wow; bow, wow, wow; Bow, wow, wow; bow, bow, bow;  
 Mew, mew, mew; mew, mew, mew; Mew, mew, mew; mew, mew, mew;  
 Chip, chip, chip; chip, chip, chip; Chip, chip, chip; Chip, chip, chip;  
 Sol, sol, sol; la, la, la; Si, si, si; do, do, do;



He keeps jump - ing to and fro' be - fore the gate.  
 She goes pur - ring on be - fore me at the door.  
 He be - gins a lit - tle tune with - in the room.  
 Oh! my lit - tle sis can sing, and she loves me.

## WINTER SONG.

Trans. by Mrs. L. T. CRAGIN.  
*Quietly.*

F. SCHUBERT.



1. Light - ly, light - ly, falls the snow, Myr - iad flakes to - geth - er,  
2. 'Neath a man - tle soft and white, Grass and flow - er sleep - eth;



Danc - ing danc - ing, to and fro, No one know - eth whith - er.  
Safe through all the Win - ter's night, Earth her treas - ures keep - eth.

- 3 After Winter comes the May,  
Sunshine warm, and showers;  
Birds will sing and lambkins play;  
Then, too, wake the flowers.

## FORGET ME NOT.

*Moderato.*

F. A. L. JACOB.



1. A love - ly lit - tle flow'r - et Blooms on our mead - ow green;  
2. And though you hear no voi - ces In that se - ques - tered spot,



Its eye just like the heav - en, So blue and clear, is seen.  
That flow'r is some-thing say - ing: It says, "For - get me not."

3 So when I see two dear eyes,  
So cheerful and so blue,  
I think of our green meadow,  
And of my flow'ret too.

4 My heart then something sayeth;  
Oh, can you tell me what?  
All timidly and softly,  
It says, "Forget me not."

### THE WISH.

From the German, by J. C. D. PARKER.

*Very moderate.*



1. Were I a lit - tle bird, Sing - ing so mer - ri - ly In the clear sky,  
2. And, as the an - gels do, Would I to heav - en gaze, That bright a - bode,  
3. What pure de - light for me, Were I an an - gel child! To that bright home,



Then should I hap - py be; Then should I hap - py be, Soar - ing so high.  
Where they are wor - ship - ing, Where they are wor - ship - ing, And prais - ing God.  
Fa - ther all mer - ci - ful. Fa - ther all mer - ci - ful, Oh! let me come!



# SWIFTLY RISE WE FROM OUR PLACE.

*Marching time.*



1. Swift - ly rise we from our place, Tra la la, Tra la la,  
 2. Know I not a hap - pier spot, Tra la la, Tra la la,



Mer - ri - ly each oth - er chase, Tra la la la la, Where the sun with  
 Than at night yon lit - tle plot, Tra la la la la, All the lit - tle



gold - en light All to mer - ry sport u - nite. Tra la la la la la la,  
 folks are there, Ta - ble set, and ea - sy chair. Tra la la la, etc.



Tra la la, la la la, Tra la la la la la la, Tra la la la la.

**THE SEED.***Gently.*

1. Pure and white, Soft and light, Fall the snow-flakes from on high:  
 2. To the skies Green seeds rise, Win-ter's qui-et sleep is through;



Bur-ied deep, Seeds a-sleep Neath the snow-y cov-er lie.  
 Grass-es grow, Corn bends low; So, dear children, now must you.

**MARCHING SONG.**

1. We march and keep our pla-ces With stead-y, ev-en pa-ces. Tra la  
 2. Now right, now left, ad-vanc-ing, In cir-cles gai-ly danc-ing. Tra la



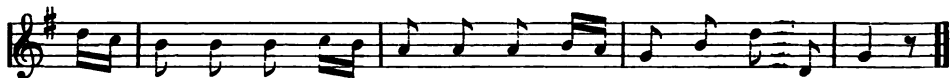
la la la la la la la la la la, Tra la la la la la la la.

## THE LITTLE SOLDIERS.

(FOR BOYS.)



1. Come, lit - tle chil - dren, come with me, And sing our mer - ry rhyme;  
 2. You think 'tis on - ly sport and fun, When we as sol - diers play;



Take care, go slow - ly, — one, two, three! Take ev - 'ry step in time.  
 Our "one, two, three," for ev - 'ry one Will ear - nest be some day.

3 And he who boldy bears to-day  
 His little wooden gun,  
 And exercises well in play,  
 His work has well begun.

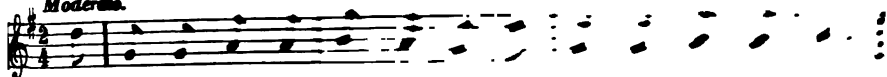
5 Who right free hears, and prompt obeys,  
 And marches steady on,  
 His officer with pleasures sees,  
 And calls with pride upon.

4 And who the trumpet blows like me,  
 And keeps it bright and clean,  
 A better trumpeter will be  
 When he 's a soldier man.

6 Diderum, dum, dum, diderum, dum, dum,  
 Oh, who would doleful be,  
 And miss in youth the joy that comes  
 In exercises free ?

**WAGNER**

*Moderato.*



1. When the de-light-ful sun is shining bright
2. I love to see the sun so bright
3. My dear old mother and my dear old father



I live a life of joy and peace  
 For in my heart I feel the love of God  
 And tell the world of His great love for me

**WAGNER**

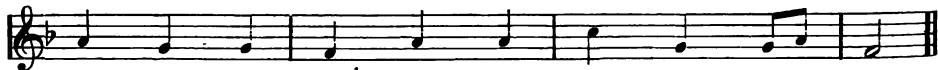
THE GREATEST OF ALL

- 1 Come, my dear old mother and my dear old father  
 Join in our song and praise  
 While we sing of His great love  
 The greatest of all
- 2 In varied times and places  
 Like yours I wander  
 When youth and love are gone  
 We have a home in God

## THE COMING OF SPRING.



1. Good - morn - ing, dear for - est, Why are ye so cold, Why  
 2. Be hap - py, dear for - est, The Win - ter is gone; And



- are ye so mourn - ful, Why are ye so old?  
 rob - in is sing - ing Of Spring's hap - py morn.

## MAY SONG.



1. Now com - eth the beau - ti - ful May, With buds and with blos - soms so  
 2. The grove is all fra - grant and green, The air is all pure and se -  
 3. Look out on the field in the morn—How shin - eth and wav - eth the  
 4. En - joy, then, your pleas - ures to - day; To - mor - row may steal them a -



gay! The lark is now sing-ing, The stork is up-spring-ing; We  
rene; In green past-ures stray-ing, The lamb-kins are play-ing, And  
corn! Ye peo-ple, with sing-ing Your warm thanks be bring-ing; The  
way! While joys are thus spring-ing, Oh, greet them with sing-ing, And

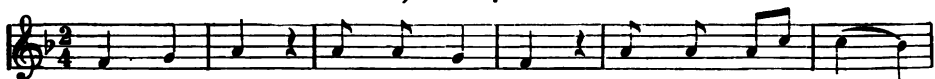


hear, too, the cuck-oo all day! Cuck-oo, cuck-oo, cuck-oo! En-  
there, too, the cuck-oo is seen! Cuck-oo, cuck-oo, cuck-oo! En-  
cuck-oo sings, too, from the thorn! Cuck-oo, cuck-co, cuck-oo! Then  
list! how the cuck-oo doth say, Cuck-oo, cuck-oo, cuck-oo! Then



joy, then, the beau-ti-ful May, She comes with her blos-soms so gay!  
joy, then, the for-ests so green, For tem-pests may change all the scene!  
wel-come the bright shin-ing morn, Give thanks for the field full of corn!  
wel-come your pleas-ures to day, To-mor-row may steal them a-way.

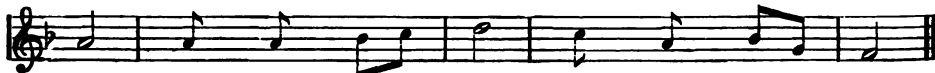
## ONE, TWO, THREE.



1. One, two, three, You are not me; I am not you;  
 2. One, two, three, Land is not sea; Sour is not sweet;



False is not true; . . Black is not white; Wrong is not  
 Hands are not feet; . . New is not old; Warm is not

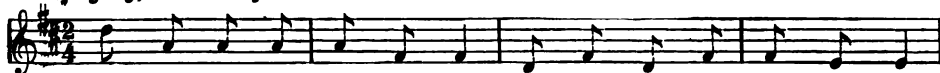


right. Black is not white; Wrong is not right.  
 cold. New is not old; Warm is not cold.

3 One, two, three, Bush is not tree;  
 Rich is not poor; Two are not four;  
 : Work is not play; Night is not day. :]

4 One, two, three, Hey, diddle, dee;  
 Short is not long; Noise is not song;  
 !: Foes are not friends,— So my song ends .:]

## SKIPPING PEBBLES.

*Sprightly, but not too fast.*

1. Did you ev - er, ev - er play, Skip - ping peb - bles on the bay,  
 2. Fly, my peb - bles, as on wings; So the swal - low dips and sings,



- On the qui - et wa - ter? Hop, hop, hop, ev - er hop,  
 Skip - ping on the wa - ter: Hop, hop, hop, ev - er hop,



- Hop a - way! hop a - way! Skip - ping on the wa - ter.  
 Hop a - way! hop a - way! Skip - ping on the wa - ter.

- 3 Rings are spreading, great and small;  
 He who makes the most of all  
 Wins the game, or ought to:  
 Hop, hop, hop, ever hop,  
 Hop away! hop away!  
 Wins the game, or ought to.

- 4 Pretty sea-shells, now with you  
 We will play, so white, so blue;  
 Shells and tranquil water:  
 Hop, hop, hop, ever hop,  
 Hop away! hop away!  
 Skipping on the water.



## ONLY A TINY FIDDLE.

D. L. &amp; U. &amp; D. L. U. D. &amp; L. U. D. L. U. D. L. U.



2. Oh, a lit - tle fid - dle sounds so sweet - ly,—Play - ing on a



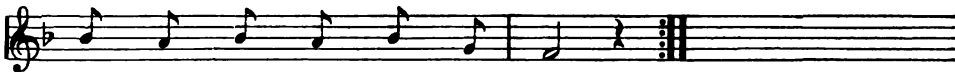
fid - dle is such fun,— All the chil - dren, then, and Dash,



Would be com - ing in a flash, And spring - ing and sing - ing, To .



hap - py all day, De - dle, de - dle, de dle, dum, dum, dum,  
 geth - er we'll dance, De - dle, etc.



De - dle, de - dle, de - dle dum.

### BROTHERLY LOVE.



1. How sweet, how heav'n-ly is the sight, When those who love the Lord  
 2. When free from en - vy, scorn, and pride Our wish - es all a - bove.



In one an - oth - er's peace de - light, And so ful - fil his word.  
 Each can his broth - er's fail - ings hide, And show a broth - er's love.

## THE FAITHFUL GARDENER.

SCHENKENDORF. Tr. by Mrs. L. T. CRAGIN.

ERNST SCHMIDT.

*Quietly.*

1. The gar-d'ner strays, mid flow - ers, Where count-less blos - soms grow,  
 2. He gives them gen - tle show - ers, And sun - shine warm and bright;



- And, faith - ful through long hours, He seeks their wants to know.  
 In shel - tered nooks and bow - ers, Not one es - capes his sight.

- 3 In grace and beauty growing,  
 From every fragrant bed  
 Their love to him thus showing,  
 Looks up each flower-head.

## WHO'S TO BLAME.

*Moderato.*

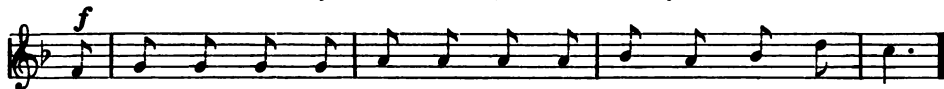
GERMAN AIR.



1. Our dog, when he a pup - py was, Was good as he could be;  
 2. Un - grate - ful dog! why can't you now Eat what you did be - fore?



Now ev - ry day he's growl - ing, And bark - ing shame - ful - ly.  
You want now on - ly dain - ties, And take dry bread no more.



Bow - wow, bow-wow, bow - wow - wow-wow, And bark - ing shame - ful - ly.  
Bow - wow, bow-wow, bow - wow - wow-wow, And take dry bread no more.



Now ev - 'ry day he's growl - ing, And bark - ing shame - ful - ly.  
You want now on - ly dain - ties, And take dry bread no more.

3 The dog spake thus unto the boy :

“ What foolish words you say !

If you had taught me better,

I 'd better be to-day.

Bow-wow, bow-wow, bow-wow-wow-wow.

I 'd better be to-day.

If you had taught me better,

I 'd better be to-day.”

**THE INDUSTRIOUS SCHOLAR.**

Trans. by Mrs. L. T. CRAGIN.

ERNST SCHMIDT.



1. I am a great boy, now, I'm sure; Can read and write and fig - ure,  
 2. Soon as I hear the school-room bell, I get my books to - geth - er,



On moth - er's lap I sit no more, Be - cause I'm so much big - ger.  
 My slate and pen - cil find as well, And nev - er mind the weath - er.

- 3 And when I 'm in my seat, at last,  
 My lesson well I 'll study;  
 And that is why I learn so fast  
 And why I 'm always ready.

**THE BEE.***Quietly.*

G. GEYER.



1. The bu - sy lit - tle bee Is ev - er fly - ing here and there; As  
 2. Who told the lit - tle bee That he could al - ways hon - ey find With  
 3. 'T was God the bees who taught; He hid the hon - ey in the flow'r, And



if he nev - er tir - ed were, He works right mer - ri - ly.  
 in the flow'rs of ev - 'ry kind, E - nough for him and me?  
 there the bees may find their store, And draw it free - ly out.

### EVENING SONG.



1. The day is o'er; all nat - ure goes Sweet slum - ber now to take;  
 2 By thy pro - tec - tion guard - ed now, We gen - tly sink to rest;



And though with sleep mine eye - lids close, Yet Fa - ther, thou dost wake.  
 And while we sleep, we know that thou Hast all our la - bors blest.

3 And all is good that thou dost give,  
 Nought can our trust destroy;  
 For under thy safe care we live.  
 Thy blessings to enjoy.

## KNOW YOU WHAT I'M THINKING?

*Not too fast.*

1. Know you what I'm thinking, think-ing? We would like to sing. Plov-ers cry and
2. Know you what I'm thinking, think-ing? We would like to dance. Where the gay-est
3. Know you what I'm thinking, thinking? Mer-ry would we be! Spring-time bids us



cuck-oo call; Spring-time bring-eth joy to all; With me come and sing.  
 flow'rs are seen, Will we dance on fresh-est green; With me come and dance.  
 all re-joice; Come, then, join with heart and voice: Come, re-joice with me.

## THE THRESHERS.



1. { Lis-ten, ye thresh-ers, 'tis three by the clock, Brisk-ly the flails you must  
 { Loud calls the watch-man, the shrill crow-ing cock, Loi-ter-ing sleep-ers a -
2. { Now to your la-bor with arms stout and strong, 'Tis near-ly sun-rise, you  
 { On-ly the la-zy folks find the day long: Bu-sy and hap-py are



take ; }  
wake ; }  
see ! }  
we ! }

Mer - ri - ly up and down on the barn floor,  
Thresh, with - out stop - ping, the ears great and small.



Neigh - bor is bus - i - ly thresh - ing his straw, Tick tack tack tick tack tack  
Klip and klap, up and down, let the flail fall. Tick tack tack, etc.



Tick tack tack tick tack tack Tick tack tack tick tack tack tack.

3 Threshing that makes the drops stand on the brow  
Also will make the cheeks red ;  
Kernels of wheat, in the air standing now,  
Furnish our good daily bread ;  
Therefore take courage and thresh, ev'ry one ;  
Klip and klap, up and down, till all is done.  
Tick, tack, tack, etc.



## MY LAMB.

*Moderato.*

1. I have a lamb, as white as snow, That to the past - ure  
 2. It seeks and finds the ten - d'rest flow'rs Of pur - est white and  
 3. And when it has its break - fast made, And will no long - er



go - eth; So tame it is, so kind, so good, No  
 yel - low; It crops the grass be - neath the bow'rs, And  
 wan - der; It lays it down in some cool shade, And



harm it ev - er do - eth, No harm it ev - er do - eth.  
 loves the fruit so mel - low, And loves the fruit so mel - low.  
 seems to rest and pon - der, And seems to rest and pon - der.

4 When home the shepherd drives them all,  
 My lamb with merry leaping  
 Springs joyful to his quiet stall,  
 ||: And lays him down for sleeping. :||

5 I love so well my gentle lamb,  
 That to the pasture goeth,  
 That whosoever doth him harm,  
 ||: That harm to me he doeth. :||

## SUMMER SONG.



1. Come, come, come, The Sum - mer now is here; Come  
 2. Come, come, come, The Sum - mer now is here; Come,  
 3. Come, come, come, The Sum - mer now is here; Come,



out a - mong the flow - ers, And make sweet, pret - ty  
 cull the sweet - est po - sies, The vi - o - lets and  
 ram - ble in the bush - es. And hear the mer - ry



bow - ers; Come, come, come, The Sum - mer now is here.  
 ro - es, Come, come, come, The Sum - mer now is here.  
 thrush - es, Come, come, come, The Sum - mer now is here.

4 Come, come, come,  
 The Summer now is here;  
 We'll sing a song together,  
 This warm and pleasant weather;  
 Come, come, come, etc.

5 Come, come, come,  
 The Summer now is here  
 Come out among the flowers  
 And make some pretty bowers,  
 Come, come, come, etc.

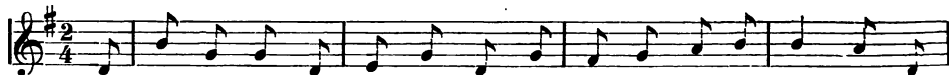
**THE SNOW.***Not too fast.*

1. Light - ly, light - ly falls the snow, Myr - iad flakes to - geth - er,  
 2. 'Neath a man - tle soft and white, Grass and flow - er sleep - eth;



- Danc - ing, danc - ing to and fro, No one know - eth whith - er.  
 Safe through all the Win - ter's night, Each her treas - ure keep - eth.

- 3 After Winter comes the May,  
 Sunshine warm, and showers,  
 Birds will sing and lambkins play:  
 Waken then the flowers.

**THE LITTLE LAMBKIN.**

1. The lit - tle lamb - kin, white as snow, Was thro' the mead - ows go - ing, 'Mid  
 2. Hop, hop, he went, o'er stock and stone, Quite heed - less in his play - ing; "Child,"



clo - ver jump - ing to and fro, With glad - ness o - ver - flow - ing.  
cried his moth - er, "child, come here," There's dan - ger where you're stray - ing.

3 Upon a hillock lay a stone,  
And o'er it he went tripping;  
He leaped, and fell, and broke a bone.  
Good-by to fun and skipping!

4 Now, children dear, pray all take heed,—  
From lamb a lesson borrow;  
The pleasures which have been forbid  
Will often end in sorrow.

### THE WINTER IS PAST.



1. The Win - ter now is past and gone: The snow is melt - ed quite;  
2. Al - read - y dai - sies are in bloom: Blue vio - lets soon we'll find.



The clouds have van - ished from the sky; The fields no more are white.  
A gar - land for our moth - er dear, Of flow'rs we there shall find.

3 The woods are drying every where  
Beneath the sun's hot ray;  
Soon with a merry game of ball  
We'll keep our holiday.

4 And soon, O darling Springtime, soon  
The fields will green appear,  
And in the leafy woodlands then  
The cuckoo we shall hear.

## GOD TAKES CARE OF GOOD CHILDREN.



1. Dear lit - tle Ned, with flax - en hair, He thought the  
 2. The ber - ries sweet he pick'd with joy, Then turn'd to



sum - mer day so fair, That in the deep green wood he wish'd to  
 go, the dar - ling boy! But oh! he stray'd a - way thro' woods a -



go, And find the place where pret - ty straw - b'ries grow.  
 far, Till set the sun and shone the ev'n - ing star.

3 His weary feet refused to go;

The cool night winds began to blow;

"Oh! God will care for me while here asleep,  
 But, mother dear, how will you wait and weep!"

5 He wak'd the boy with whisper'd cheer,

And led him to his mother dear;

But as the well-known roof at length they near'd,  
 The little, kind, good, gray man disappear'd

4 A bird sang loud; he sank to rest;

His tear-filled eyes his grief confessed,

When softly, softly crept—hush, hush, ah, hush!  
 A little, nice, gray man from out the bush.

6 Then ran the boy to mother dear;

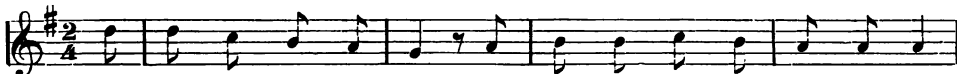
She welcom'd him with words of cheer;

"How glad am I! my heart is full of joy!  
 Because I've found my little darling boy.

## THE BEAUTIFUL WORLD.

Tr. from the German, by J. C. D. PARKER.

C. H. HOHMAN.



1. How love - ly is this world! Here man - y joys to us are giv'n:

2. It is no vale of tears, For God hath made it pass - ing fair,



Bless - ings fall on us all: How love - ly is this world!

Good and fair, pass - ing fair; It is no vale of tears!

3 The fields in green array'd,  
The cheerful sunshine warm and bright,  
For our joy, for our joy,  
Our great Creator made.

5 He gave us parents good,  
Who, that we may good children be,  
And may thrive, ever strive:  
He gave them for our good.

4 He made the fountain, too;  
The field that gives us daily bread,  
He did make, for our sake:  
He made the fountain, too.

6 God made them for our sake:  
Then, whether rain or sunshine be,  
Courage take, for his sake,  
O children, courage take!

## THE BIRD'S NEST.

*Softly, not too fast.*

1. If ev - er I see, On bush or tree, Young  
 2. My moth - er, I know, Would sor - row so, Should



birds in a pret - ty nest, . . . I must not in my  
 I be sto - len a - way, . . . So I'll speak to the



play Steal the birds a - way, To grieve their moth - er's breast.  
 birds In my soft - est words, Nor hurt them in our play.

3 If ever I see see  
 On bush or tree,  
 Young birds in a pretty nest,  
 I must not in my play  
 Steal the birds away,  
 To grieve their mother's breast.

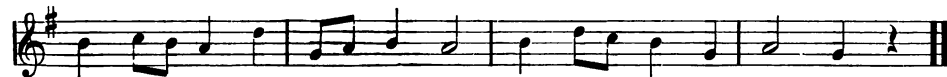
## THE SHOWER.



1. { See, up - on the moun-tain's side, Mist - y clouds a - ris - ing, }  
 Spread-ing like a cur - tain wide, With ex - tent sur - pris - ing; }
2. { Dark - er yet the skies ap - pear; Breez - es high are blow - ing; }  
 Rain de-scends, the earth to cheer; Rap - id streams are flow - ing; }



Now the sun be - gins to fade, Gen - tly blend - ing light and shade;  
 Now the land - scape wears a smile; La - b'ring man may rest a - while,



Now he hides his faint - ing head In the pale ho - ri - zon.  
 For the prod - ucts of his toil Rich - ly will be grow - ing.

3 Now the breeze is soft and low;  
 Past the plenteous shower;  
 Now behold the beauteous bow  
 All its radiance pour,—

Token from a gracious Heav'n,  
 Seen at morning, noon, or ev'n,  
 Of a promise God has giv'n,  
 To drown the earth no more.



## THE LAMBKIN.



1. In the grass - y pla - ces, Where the flow'rs are seen,
2. On the sun - ny past - ure, Mer - ri - ly she springs,
3. Where the birds are blink - ing, To the brook she goes.



There the lamb<sup>kin</sup> graz - es On the ten - der green. La la  
 Feels like us the pleas - ure Sun - ny Spring-time brings. La la  
 When she's done her drink ing, Then she seeks re - pose. La la



la la la la la la la la, La la la la la la la . . .

*p* 4 Softly there she rests her,  
 By the running stream;  
 We will not molest her,—  
 Sweetly let her dream.  
 La la la, etc.

5 Like the lambkin lovely,  
 From all evil free;  
 Kind and good and lowly  
 I will ever be,  
 La la la, etc.

## NATURE GIVES NO SORROW.



1. Nat - ure gives no sor - row,—All it gives is joy; Grief and care we

2. When the seed is plant - ed, Shoots the gold - en grain; God his care has



bor - row, And our hopes de-stroy. Why should we be sigh - ing? Has it not, been  
grant - ed, Giv - en sun and rain. He doth clothe the lil - y Growing in the



said, To the ra - vens, cry - ing, God gives dai - ly bread?  
field; How much more then will he You his bless - ing yield?

3 Why indulge in sorrow?

Why should we complain,

When for us to morrow

May not come again?

Then away with sorrow,

And away with care!

Think not of the morrow

While to-day is here!

## COASTING.



1. Come, John, get your sled, and a - way let us haste To the top of the hill; there is  
 2. The boys are all read - y, and wait-ing to go, And we all have de - ter - min'd no



no time to waste. It is cap - i - tal coast-ing, the snow is so deep, It is  
 snow-balls to throw; We have made this a - gree-ment when coming from school; And all



froz - en so hard, and the hill is so steep! It is cap - i - tal coast-ing, the  
 those who are there must not break from the rule. We have made this a - gree-ment when



snow is so deep, It is fro - zen so hard, and the hill is so steep!  
 coming from school; And all those who are there must not break from the rule.

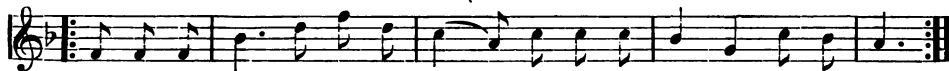
[Concluding stanzas on opposite page.]

**CONFIDENCE.**

*Slowly.*



1. My Fa-ther, thron'd in heav'n a - bove, I rest up - on thy ten - der love;  
2. O Fa-ther dear, how good thou art! Oh, grant to me a lov - ing heart,



By day, by night, thou'rt ev - er      near;      Led by thy hand, I have no fear.  
And make me pure and good and      true,      In all I think or say or do!

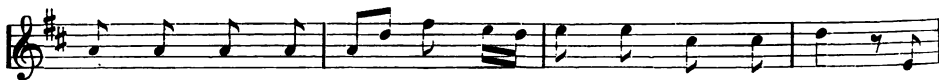
[Concluded from opposite page.]

- 3 There's a time and a season for all things you, know,  
And the boys that are coasting no snow-balls must throw;  
So away for your sled,—there's no time to stand still,—  
And hurrah for a coast from the top of the hill!
- 4 John minded his brother and ran for his sled,  
And he took it, in haste, from its peg in the shed;  
Then away they all scampered to th' top of the hill,  
And, for aught that I know, they are coasting there still.

## THE DOG AND THE CAT.

*Moderato.*

1. So will you, will you scratch, now, You lit - tle spite - ful thing? Miss
2. Dear Ro - ver, you should stroke me, And play as oth - ers do,— Not
3. Then Ro - ver said in an - ger, I don't be - lieve a word! And



Pus - sy, if I catch you, An - oth - er tune you'll sing! So  
 chase me, shake, and choke me; That is not kind in you; Then  
 as to all this purr - ing, That sound I've of - ten heard. It



Kit - ty and old Ro - ver Were near to have a fight; But  
 I will be so gen - tle, And pat you with my paw, And  
 will not do to trust you; So, pus - sy, keep a - way! I



Kit - ty, gen - tly purr - ing, Re - plied so soft and light, Me -  
rest with you in sun - shine, And nev - er use a claw; Me -  
can - not bear your claws, ma'am, Tho' you may call it play; Bow -



ow, me - ow, me - ow, me - ow, Re - plied so soft and light: Me -  
ow, me - ow, me - ow, me - ow, And nev - er use a claw; Me -  
wow, bow - wow, bow - wow, bow - wow, Tho' you may call it play; Bow -



ow, me - ow, me - ow, me - ow, Re - plied so soft and light.  
ow, me - ow, me - ow, me - ow, And nev - er use a claw.  
wow, bow - wow, bow - wow, bow - wow, Tho' you may call it play.

## THE OWL.

Tr. by Mrs. CRAGIN.

HOFFMAN V. FALLERSLEBEN.



1. Tell me, why does the owl on - ly fly in the night?  
2. I can do my work best, in the night dark and wild,



I'd like to know how he can work with - out light!  
For hunt - ing I go, with my wife and my child;



Why can't he to roost with the oth - er birds go?  
My eyes are so weak that they can't bear the light,



The day's long e - nough for all he has to do!  
And that is the rea - son, I work in the night.

## THE HOBBY HORSE.



1. Hop, hop, hop! Go and nev - er stop! Where 't is smooth and  
 2. Hey, hey, hey! Go a - long, I say! Do n't you kick, and



where 'tis ston - y, Trudge a - long, my lit - tle Po - ny:  
 don't you stum - ble; Don't you tire, and don't you grum - ble!



Go, and nev - er stop! Hop, hop, hop, hop, hop!  
 Go a - long, I say! Hey, hey, hey, hey, hey!

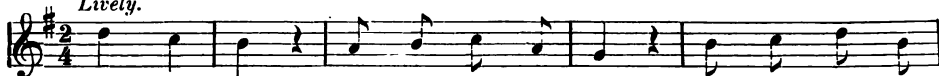
3 Jump, jump, jump! Do n't you hit that stump!  
 Never will I cease to ride you,  
 Till I farther yet have tried you,—  
 Shun, I say, that stump! Jump, jump, jump, jump, jump!



# THE GENTLE BEE.

From the German, by J. C. D. PARKER.

*Lively.*



1. Gen - tle bee, hum - ming mer - ri - ly! No, we would not  
2. Gen - tle bee, hum - ming mer - ri - ly, Gath - er - ing, in



harm thee, nev - er! Fly a - way, then, hum - ming ev - er,  
sha - dy bow - ers, Hon - ey - drops from sweet - est flow - ers,



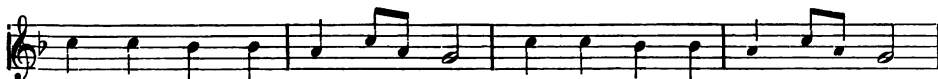
Gen - tle bee, hum - ming mer - ri - ly.  
Gen - tle bee, hum - ming mer - ri - ly.

3 Gentle bee, humming merrily.  
Bring us home thy hidden treasure  
Honey-drops in fullest measure,  
Gentle bee, humming, merrily.

## SPRING - SONG.



1. All the birds are come a - gain, Come a - gain to meet us!  
2. See how gai - 'y one and all To and fro are spring - ing!



And a joy - ous song they raise, Chirp - ing, trill - ing mer - ry lays;  
As their chant - ing meets mine ear, Voi - ces sweet I seem to hear,



Pleas - ant Spring-time's hap - py days Now re - turn to greet us.  
Wish - ing thee a hap - py year, Bless - ings with it bring - ing.

3 What they teach us in their song,

We must e'er be learning .

Let us ever cheerful be,

As the birds upon the tree,

Welcoming so joyously

Ev'ry Spring returning.

**THE BOY AND THE BIRD.**

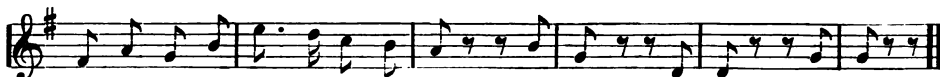
GOETHE. Tr. by Mrs. L. T. CRAGIN.

C. REINECKE.



1. A boy once caught a lit - tle wren, hm, hm, so, so, And

2. He was so sil - ly, in his joy, hm, hm, so, so, He



got a cage to put him in, hm, hm, so, so, hm, hm, so, so!  
 seized him like a greed-y boy, hm, hm, so, so, hm, hm, so, so!

3 The little bird he flew away,

Hm, hm,— so, so,

"If you can catch me now you may!"

Hm, hm,— so, so, hm, hm,—so, so!

**INVITATION.***Moderately fast.*

F. ANSCHUTZ.



1. To the green fields a - way! To the mead - ows so gay!

2. To the green, sha - dy bow'rs! Oh, what joy shall be ours!

3. In the wood let us meet! Hark, how love - ly and sweet,



For spring - time has cloth'd them In beau - teous ar - ray.  
To ram - ble at pleas - ure 'Mid gar - dens and flow'rs.  
The songs of bright war - blers The sun - shine to greet.

### THE EVENING STAR.

Tr. by Mrs. SCHINDLER.

HOFFMAN V. FALLERSLEBEN.



1. Oh, bright shin - ing star, I see, from a - far, How soft - ly you're  
2. When sun - light is gone, And ev'n - ing comes on, While day - light is



dream - ing, How mild - ly you're gleam - ing From out the blue sky.  
fad - ing, And twi - light is shad - ing, I see you, bright star.

3 Oh, bright evening star,  
Shine thou from afar!  
Our Father in heaven,  
Thy brightness has given;  
Oh, shine thou on me!

4 And now, while I sleep,  
Good watch he will keep;  
His kindness fades never,  
His eye wakes for ever,—  
My Father and Friend.

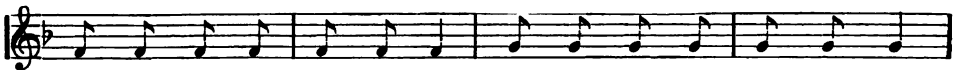
## CHILDREN GO TO AND FRO.

*Lively.*

1. Chil - dren go To and fro, In a mer - ry, pret - ty row ;
2. Birds are free; So are we, And we live so hap - pi - ly !
3. Work is done, Play's be - gun; Now we have our laugh and fun;



Foot - steps light, Fa - ces bright,— 'Tis a hap - py, hap - py sight;  
 Work we do, Stud - y too, Learn - ing dai - ly some - thing new;  
 Hap - py days, Pret ty plays, And no naugh - ty, naugh - ty ways;



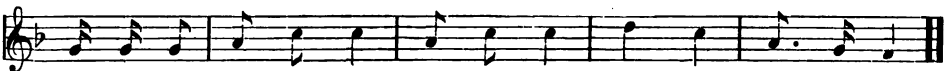
Swift - ly turn - ing round and round, Do not look up - on the ground;  
 Then we laugh, and dance, and sing, Gay as birds or an - y thing.  
 Hold ing fast each oth - er's hand, We're a cheer - ful, hap - py band.



Fol-low me, Full of glee, Sing-ing mer-ri-ly. Sing-ing mer-ri-ly,



mer-ri-ly, mer-ri-ly, Sing-ing mer-ri-ly, mer-ri-ly,



mer-ri-ly; Fol-low me, Full of glee, Sing-ing mer-ri-ly.

### HOT CROSS BUNS.



1. Hot cross buns, One a pen-ny buns; One a pen-ny, Two a pen-ny, Hot cross buns.
2. Fresh sweet buns, Come and buy my buns; One a pen-ny, Two a pen-ny, Fresh sweet buns.
3. Nice light buns, Buy my currant buns; Come and try them, then you'll buy them, Nice light buns.

**THE MILL.***Allegretto.*

1. The mill by the riv - u - let evermore sounds, clip, clap! By day and by night goes the
2. The wheel quickly turns, and then round goes the stone, clip, clap! And grinds up the wheat which the
3. And when the rich har-vest is safe-ly got in, clip, clap! Then quickly the sounds of the



mil-ler his rounds, clip, clap!  
 farm-er has sown, clip, clap!  
 mill-wheels begin, clip, clap!

He grinds us the corn to make nourish-ing bread, And  
 The bak-er then bakes us fine bis-cuit and cake; Oh,  
 And tell me ye children, what more need ye want, So



when we have that we are dain - ti - ly fed. Clip, clap, clip, clap, clip, clap.  
 dar - ling good bak-er, such nice things to make! Clip, clap, clip, clap, clip, clap.  
 long as good bread the kind Heavens will grant? Clip, clap, clip, clap, clip, clap.

## CRADLE SONG.



1. Sleep, ba - by! sleep: Our cot - tage vale is deep; The lit - tle lamb is  
 2. Sleep, ba - by! sleep: I would not, would not weep! The lit - tle lamb he



on the green, With snow-y fleece so soft and clean: Sleep, ba - by! sleep.  
 nev - er cries, And bright and hap-py are his eyes! Sleep, ba - by! sleep.

3 Sleep, baby! sleep,  
 Near where the woodbines creep;  
 Be always like the lamb, so mild,  
 A sweet, and kind, and gentle child.  
 Sleep, baby! sleep.

4 Sleep, baby! sleep:  
 Thy rest shall angels keep:  
 While on the grass the lamb shall feed,  
 And never suffer want or need:  
 Sleep, baby! sleep.



## THE BUTTERFLY.

GEO. J. WEBB.



1. Oh, what a pret - ty but - ter - fly! How beau - ti - ful its wings! O  
2. Oh, catch it for me, sis - ter, pray, It sits on yon - der rose; How

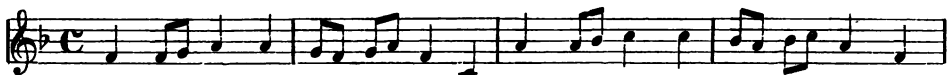


- see it fly, now low, now high; From flow'r to flow'r it springs.  
I should like to have it stay; Now catch it; there it goes.

- 3 I may not catch it, dearest child;  
If once it was your own,  
Its pretty wings would soon be spoiled,  
And all its beauty gone.

- 4 Oh, then, dear sister, let it fly,  
Poor little playful thing!  
I could not bear to see it die,  
Nor spoil its pretty wing.

## MY FLOWER.

*Moderato.*

1. Some one gave to me a flow - er, Which I plant - ed in an hour,  
 2. Sun, be on my flow - 'ret shin - ing! Cloud, be on it gent - ly rain ing!  
 3. How I long to see thee blow - ing! Dai - ly - in the gar - den go - ing,



Wa - ter'd, nour-ish'd day and night : Tell me tru - ly, did I right?  
 Love - ly flow - er, raise thy head! Ten - der plant, be not a - fraid!  
 Thus I speak, and ask of thee: Flow - er, art thou vex'd with me?

4 On my plant the sun shone brightly,  
 And the clouds rained on it lightly;  
 Ev'ry day it gained new strength,  
 Till my flower bloomed at length.

5 I could weep for very pleasure!  
 Oh, the sunshine is a treasure!  
 Butterfly, come see it now;  
 Say, "How beautiful art thou!"

## THE LITTLE GIRL AND THE ROBIN.

GEO. J. WEBB.



1. There came to my win-dow, One morn-ing in Spring, A sweet lit - tle
2. She raised her light wings, To soar off far a - way; Then rest-ing a
3. The sweet bird then mount-ed Up - on her light wing; And flew to a



rob - in; She came there to sing. The tune that she sung It was  
mo - ment, Seem'd sweet-ly to say: O hap - py, how hap - py this  
tree - top, And there did she sing: I list - en'd de - light - ed, And



pret - ti - er far, Than ev - er I heard On the flute or gui - tar.  
world seems to be; A - wake, lit - tle girl, And be hap - py with me.  
hop'd she would stay; And come to my win-dow, At dawn of the day.

## FIDO AND HIS MASTER.



1. Come, come, my pret - ty Fi - do, Come sit by me here; } I know how 't will  
 No, no, my lit - tle Mas - ter, 'Twill pain me, I fear; }
2. Come, come, my pret - ty Fi - do, Come, come here, I say! } Here on the warm  
 No, no, my lit - tle Mas - ter, Do please let me stay; }



take me, For sit - ting will make me Go ach - ing, ach - ing, ach-ing; O dear!  
 rug I Lie soft - ly and snug - ly, A-sleep - ing, sleep-ing, sleeping with Tray.

3 Come, come, my pretty Fido,  
 Stand up for some sport!  
 No, no, my little master,  
 I'd much rather not;  
 I hate such a riot,  
 So let me be quiet,  
 A-dreaming, dreaming, dreaming so sweet.

4 Come, come, my little Fido,  
 Come here for some meat!  
 Yes, yes, my little master,  
 It smells nice and sweet;  
 I long to begin it,  
 I come, then, this minute;  
 I think it, think it, think it a treat.

## WINTER.



1. { Win - ter, thou art ver - y cold; Cut - ting are thy breez - es; }  
 { Snow - drift is on snow - drift roll'd; All the wa - ter freez - es; }
2. { Pit - y, O my child, the poor,— Scarce a stick to warm them; }  
 { Winds come whis - tling thro' the door; Skies—the clouds de - form them! }



Snow-drift is on snow-drift roll'd, All the wat - er free - zes.  
 Winds come whis - tling thro' the door; Skies,—the clouds de - form them!

3 Oh, how many poor there are!  
 How they shake and shiver,  
 ¶: Like the image of a star  
 On the wavy river! :¶

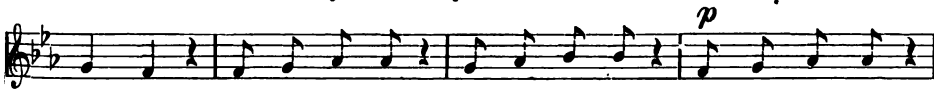
4 Yes, my heart shall pity you,  
 Who have sorrow daily;  
 ¶: For I may be wretched too,  
 Though I sing so gaily. :¶

## THE SPARROW AND THE CAT.



1. Where wilt thou be through all the Win - ter? Said the cat to the

2. And tell me where you'll eat your din - ner? Said the cat to the



spar - row, Here and yon - der will I wan - der, Here and yon - der

spar - row, I will eat it where I get it; I will eat it



will I wan - der; Thus did an - swer the spar - row.

where I get it; Thus did an - swer the spar - row.

3 And where at night will you be sleeping?

Said the cat to the sparrow!

||: I'll not tell it nor reveal it; :||

Thus did answer the sparrow.

4 I'll find your nest, my darling sparrow!

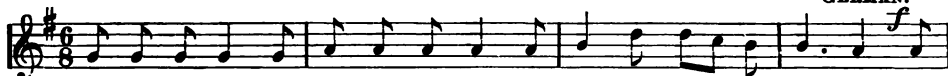
Said the cat to the sparrow.

||: God will mind it, you'll not find it; :||

Then away flew the sparrow.

## SCHOOL IS BEGUN.

GERMAN.



1. School is be-gun, so come, ev-'ry one, And come with smil-ing fa-ces; For
2. Here you will find your teach-ers are kind, And, with their help suc-ceed-ing, The
3. Lit-tle boys, when you grow to be men, And fill some use-ful sta-tion, If



hap-py are they who learn when they may; So come, and take your pla-ces.  
 old-er you grow, the more you will know, And soon you'll love your read-ing.  
 you should be once found out as a dunce, Oh, think of your vex-a-tion.

4 Little girls, too, a lesson for you :

To learn is more your duty ;

Or no one will deem you worthy esteem,

Whate'er your youth or beauty.

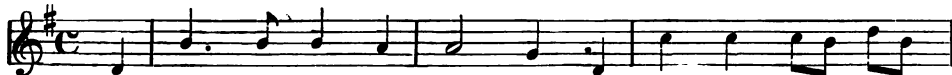
5 School is begun, so come ev'ry one,

And come with smiling faces ;

For happy are they, who learn when they may ;

So come and take your places.

## THE LARK.

*Moderato.*

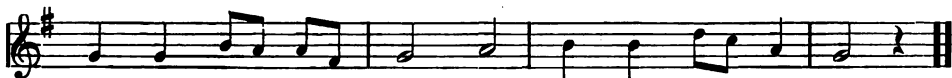
1. The lark, her food to gath - er, From heav - en down - ward

2. Now starts she from the bush - es, And swift - ly mounts a .



flies ; Then knows she that a Fa - ther Doth

bove, And through the air she rush - es, Far



reign a - bove the skies, Doth reign a - bove the skies.

up o'er hill and grove, Far up o'er hill and grove.

3 A cheerful song she raises,  
That tells of joy and love,  
A song of grateful praises  
||: To God, who dwells above. :||

4 And if you watch her nearly,  
My child, and listen, too,  
Then you will see most clearly  
||: What she is teaching you. :||



**TAKE CARE.**

FR. SEIBEL.



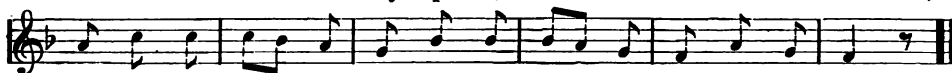
1. Have a care, mou - sie, don't touch the mouse-trap! There in the

2. Have a care, bird - ie, don't touch the white line There in the



cor - ner hid - den it lies; Do not go near it!

corn - field art - ful - ly spread; It is a bird - net,



each lit - tle mou - sie Once caught with - in it, wretch - ed - ly dies.

and ere you know it You'll be a cap - tive, then lose your head.

3 Have a care, troutlet, don't touch the May-fly,

O'er the water fluttering light;

It will betray you: caught on a fish-hook,

You will be ruined with just a bite.

4 Have a care, darling, don't pick the roses,

Dancing in sunshine fragrant and fair;

If you should pluck it, you may discover

Under the rose a thorn hidden there.

## TO THE FOX.

*Lively.*

1. Where's the old gray goose, I won - der? She is stol'n a - way,
2. Some fine day, you sly old sin - ner, When the hunts-men meet,
3. Quit, then, Fox, your thiev-ing hab - it,— It will nev - er do;



She is stol'n a - way! Mas - ter Fox, have you the plun-der? Bring it back, I  
 When the huntsmen meet, You will find your-self at din - ner, Where you can-not  
 It will nev - er do; Keep to rat, and mouse, and rab - bit; Goose is not for



pray; Mas - ter Fox, have you the plun-der? Bring it back, I pray.  
 eat; You will find your-self at din - ner, Where you can - not eat!  
 you; Keep to rat, and mouse, and rab-bit; Goose is not for you.

**THE FARMER.**

1. The farm - er is an hon - est man, For us he ploughs and reaps;  
2. Be - fore the ris - ing of the sun, He starts up - on his way,



Who of the farm - er would make fun, A wick - ed spir - it keeps.  
And ere the day has well be - gun, We hear his mer - ry lay.

- 3 He labors hard the whole day long,  
That all may have their bread;  
Without the farmer, stout and strong,  
How great would be our need.
- 4 And therefore should the farmer good,  
All praise from us receive;  
Indeed, where is the land that could  
Without the farmer live?

## PRAISE OF SINGING.

J. A. HILLER.

*Allegro.*

1. { Chil - dren, all with cheer - ful - ness Let your songs be ring - ing! }  
 { Mu - sic all your lives will bless, There - fore still be sing - ing! }
2. { When good hu - mor flies a - way, Then come care and sad - ness; }  
 { Quick - ly sing a cheer - ful lay, — All will soon be glad - ness; }
3. { Sing the larks in yon - der sky, Sing the birds at e - ven, }  
 { Swal - lows from the house - top cry, — All give thanks to Heav - en; }



Sing - ing smooths the rug - ged way Through this vale of sor - row;  
 Mu - sic cheers the dark - est hours, Peace and com - fort bring - ing;  
 For - est, field, and mead - ow, too, With their songs are ring - ing;



Sing - ing cheers the dark - est day, Brings the bright - est mor - row.  
 What the dew is to the flow'rs, To the soul is sing - ing!  
 Where - fore, chil - dren, should not you Ev - er - more be sing - ing?

## WORK AWAY.



1. I re - mem - ber a les - son which was not thrown a - way;  
 2. Hands were made to be , use - ful, if you teach them the way;



"In the morn of life be use - ful, don't spend too much time in  
 There - fore, for your - self or neigh - bor, make them use - ful ev - 'ry



play: Work a - way while you're a - ble, work a - way, work a - way.  
 day: Work a - way while you're a - ble, work a - way, work a way.

- 3 And to speed with your labor make the most of to-day,  
 What may hinder you to-morrow 't is impossible to say.  
 Work away, etc.

[Concluding stanzas on opposite page.]

**RESPECT.**

GEO. J. WEBB.



1. Good boys and girls should nev - er say, "I will," and "Give me these!"  
 2. And "If you please," to sis - ter Ann Good boys to say are read - y;



Oh, no! that nev - er is the way; But "Moth - er, if you please."  
 And "Yes sir," to a gen - tle - man, And "Yes ma'am" to a la - dy.

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*[Concluded from opposite page.]*

- 4 As for grief and vexation, let them come when they may,  
 When your heart, is in your labor, it will soon be light and gay.  
 Work away, etc.
- 5 In the world would you prosper, then this counsel obey,  
 Out of debt is out of danger, and your creditors to pay.  
 Work away, etc.
- 6 Let your own hands support you till your strength shall decay,  
 And your heart should never fail you, even when your hair is gray.  
 Work away, etc.

## GOD'S CARE.

S. MUELLER.

*Moderate.*

1. From the far blue heav - en, Where the an - gels dwell,  
 2. He will hear their pray - ing, Ei - ther day or night;



God looks down on chil - dren, Whom he loves so well.  
 And, with gen - tle kind - ness, Guide their steps a - right.

3 He will, like a father,  
 Give them daily bread;  
 To the end will keep them,  
 Safe from fear and dread.

4 All ye little children!  
 Hear the truth we tell:  
 God will ne'er forget you,  
 For he loves you well!

## LOVE OF COUNTRY.



1. { Now let there be rais'd un - to God a glad song, } Each heart that with love for his  
   { To him to whose goodness all prais - es be - long, }  
 2. { He gives us to dwell in this beau - ti - ful land, } Rich blessings for all doth his  
   { He keeps and he guards it with boun - te - ous hand; }



coun - try hath glow'd, Sing praise un - to him whence all mer - cies have flow'd.  
mer - cy pre - pare; He shields us from dan - ger with ten - der - est care.

3 How blessèd is he who the happiness knows,  
To dwell in the land of sweet peace and repose,  
Where truth and where justice forever shall reign,  
And where honest labor shall find its sure gain.

### AT HOME AND ABROAD.



1. I wish I were a bird, to fly O'er ver - dant plain and  
2. I'd cross the blue and bound - less sea, But home a - gain I  
3. For oh! the world is all so fair, I wish I could go



moun - tain high, O'er ver - dant plain and moun - tain high.  
soon would be, But home a - gain I soon would be.  
ev - 'ry where, I wish I could go ev - 'ry where.

4 But though to distant lands I'd roam,  
||: I'd not be banish'd long from home. :||

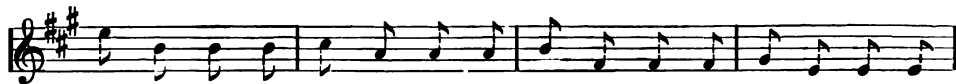
5 Yet, like the birds that skim the air,  
||: I'd pay short visits every where. :||



## THE MAIL.



1. Tra - ra, the mail has come! Tra - ra, the mail has come! The  
2. Tra - ra, the mail has come! Tra - ra, the mail has come! Oh,



stage has come in view, and soon We'll hear the driv - er's mer - ry tune; With  
driv - er, quick, make no de - lay; Come, ev - 'ry one out of his way; Tell



voice so loud and clear, He sings, The mail is here! Come  
me, have I a let - ter, Or bun - dle, which is bet - ter, Now



one and all, Both great and small; The mail, the mail is here!  
all come near; The mail is here! The mail, the mail is here!

## SING AND PRAY.

*Allegretto.*

1. Bells do ring, birds do sing, One and all do what they can;
2. Pray and sing; dai - ly bring Heart - felt of - frings to the Lord!
3. Sing and pray, night and day! With - out God you can - not stand;



Chil - dren, too, so must you Praise the great Cre - a tor, then.  
 God will give, while you live, Bless - ings prom - ised in his word.  
 God is true; ev - er new Come the fa - vors from his hand.

4 Children, be joyfully  
 Singing, praying every day;  
 God demands at your hands  
 That you praise as well as pray.

5 When, at last, youth is past,  
 And when comes the hour of death,  
 Praise and pray! then you may,  
 Trusting God, resign your breath.

## PURITY.

LÖWENSTEIN. Tr. by Mrs. L. T. CRAGIN.

FRANZ REITER.

*No too fast.*

1. Doves up - on the roof - tree sit, Prun - ing ev - 'ry feath - er;  
 2. Swal - lows, lin - nets, ducks, and geese In the wat - er wash - ing;



Pus - sy wash - es, free from dust, Face and paws to - geth - er.  
 Po - ny, too, as well as these, In the pond is splash - ing.

- 3 Well they know the blessing, too,                      4 Birds and trees and blossoms sure  
     Birds and leaves and flowers;                      Speak the voice of heaven;  
 Blossoms bathe themselves in dew;                      So must we keep bright and pure  
     Trees, in cooling showers.                      All that God has given.

## THE VIOLET.

*Moderato.*

H. G. NAGELI.

*p*

1. Tim-id, blue-eyed flow - er,    In thy qui-et bow - er, 'Mid the moss so green,—  
 2. "Joy with-in me    spring-eth, When so sweetly sing - eth    The lone night-in-gale;



Say, what art thou do - ing? Why so low - ly bow - ing Ev - er art thou seen?  
To her song at - tend - ing, I am low - ly bend - ing In my peace - ful vale."

### CALL TO SINGING.



1. Join we now in sing - ing; Share it, one and all;  
2. Ev - 'ry one be - long - eth To the tune - ful throng;



Let our voi - ces, ring - ing, Ech - o through the hall!  
Man his nat - ure wrong - eth By neg - lect of song.

3 Join we, then, in singing;  
Share it, one and all;  
Let our voices, ringing,  
Echo through the hall!

## AUTUMN SONG.

FR. SCHNEIDER.



1. See! the fields are yellow; Ripe the fruit, and mellow; Autumn has begun;
2. On the leafy bowers, Mix'd with autumn flowers, Purple grapes are seen;
3. Some, with merry play, Plums and pears are laying In the baskets new;



Red the leaves are growing, Cold the winds are blowing; Mists obscure the sun.  
 High the maiden reaches, Plucks the soft, ripe peaches, 'Mid the leaves so green.  
 Quinces then they measure, In the house to treasure Till they ripen, too.

- 4 Lively feet are springing,  
 Merry lips are singing,  
 All is blithe and gay;  
 Ribbons, brightly streaming  
 In the sunlight gleaming,  
 With the winds do play.

- 5 When the day's declining,  
 And the moon is shining,  
 Sounds the violin;  
 Then the youths, upspringing,  
 Laughing, shouting, singing,  
 All to dance begin.









# \*The National Music Course.\*

BY

LUTHER WETTING MASON, formerly Supervisor of Music, Boston, and recently  
Director of Music, Japan; JULIUS EICHBERG, Director of Music, Boston;  
and J. B. SHARLAND, Supervisor of Music, Boston.

FIRST AWARDS AT THE UNIVERSAL EXPOSITIONS

OF

VIENNA, 1873.

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